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HANDEL

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C. H. H. PARRY.

AGAMEMNON

THREE SHILLINGS.

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BACH

HAYDN

BEETHOVEN

MOZART

SPOHR

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JOB

AN ORATORIO

FOR TREBLE, TENOR, BARITONE, & BASS SOLI, CHORUS, & ORCHESTRA

BY

C. H. H. PARRY.

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THE TIMES.

The whole monologue is an extraordinary exhibition of sustained power and effect, such as very few composers of any period have surpassed. . . . The various instances of God's omnipotence are treated with consummate skill, and a fine climax is reached at the words "Then shall God also confess that thine own right hand hath saved thee," which are set to a passage of broad seven-part writing, without accompaniment. . . . The impression produced by the work was very great, and it must be said deliberately that recent years have not seen a composition more free from flaw or weak point of any kind.

DAILY TELEGRAPH.

Dr. Parry's music is of the sort which cannot readily be dealt with by a critic who would do it justice. In its general character, in its details, and in special peculiarities, it calls not for a hurried, but for a leisurely survey. The reason is that our brilliant English composer—perhaps the foremost musical man in these islands—never brings forward a new work which can be labelled as belonging to such-and-such a category and then put on its proper shelf with a few common-place words. Whatever Dr. Parry does has a stamp of its own, and the stamp, I do not hesitate to say, is that of genius—that of a man who thinks for himself and has thoughts which, unlike many others, it is worth while to express. . . . It made to-day a profound impression upon an audience which included a host of musicians drawn from all parts by the reputation of our "English Bach."

STANDARD.

To describe the numberless changes of time, rhythm, and manner would be impossible, the music sometimes rising almost to fury, and then quieting down with sobbing accents as the mood of the afflicted Patriarch changes. Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence; it is an honour to English art, lofty in conception, and masterly in execution.

MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. The succeeding scene, in which the answer of God from the whirlwind is set for the full chorus, is also portentous in length, but in this the picturesqueness and variety of the words have helped the composer immensely. They would indeed inspire any musician, and in Dr. Parry's hands they form the text of the most remarkable piece of writing that he has

yet given us. It is impossible within the limits of a brief and hurried notice to do justice to this astonishing chorus. The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis." . . . The ballad in the second scene is preluded by a charming solo for clarinet, and breathes throughout a spirit of exquisite freshness and simplicity. . . . One of the most effective passages in the work is the interview between the messenger and Job, which Dr. Parry has set to music of the rarest tenderness. . . . *Satan's* invocation of the winds is a brilliant declamatory solo, admirably orchestrated; but an even higher level is reached in the noble chorus that concludes the second scene, "See the clouds that sweep o'er the heavens." . . . Those wonderful "lamentations," in which the speaker sounds the very depths of heroic despair, have inspired the composer with a chain of musical phrases invariably dignified and at times rising to heights of real tragic grandeur and lofty ecstasy. . . . Very powerful and impressive again is the long chorus in the last scene, in which the unflinching picturesqueness and variety of the orchestration shows a decided advance on any of Dr. Parry's previous works. The great sombre chords which follow the words "The waters are hid as with a stone, and the face of the deep is frozen," are a veritable inspiration, while the passage, "Hast thou given the horse strength?" is treated with intrepid and irresistible vigour.

THE ATHENÆUM.

It opens with a theme of striking grandeur, fully scored for orchestra and organ. . . . The work of destruction is described in two wonderfully energetic and descriptive choruses, separated by an equally vigorous air for *Satan*. . . . The "lamentation" is not only one of the longest declamatory solos in existence, but also one of the finest. . . . An episode in D flat commands special attention by reason of its wonderful melodic beauty and expressiveness, and there are many other points from which admiration cannot be withheld, though to describe them would be impossible without copious illustrations in music type. . . . That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate *Finale* is abundantly justified by results; indeed, he might say, with Haydn, that "the rules are all my obedient, humble servants."

LONDON: NOVELLO AND COMPANY, LIMITED.

THE MUSIC

TO THE

AGAMEMNON OF AESCHYLUS

AS PERFORMED IN THE NEW THEATRE, CAMBRIDGE,
NOVEMBER 16—21, 1900,
BY MEMBERS OF THE UNIVERSITY:

COMPOSED BY

C. HUBERT H. PARRY,

M.A., MUS.D., D.C.L.

THE ENGLISH VERSION BY
H. J. EDWARDS, M.A.

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THE MUSIC
TO THE
AGAMEMNON OF AESCHYLUS.

AGAMEMNON.

No. 1.

INTRODUCTION.

Allegro con brio.

f

cres.

ff

II.

mf

cres.

f

8310.

III.

IV.

Tempo lmo.

First system of musical notation. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *cres.*

Second system of musical notation. The right hand continues with complex chordal textures and eighth-note patterns. The left hand maintains the eighth-note accompaniment. Dynamics include *cres.*

Third system of musical notation. The tempo changes to *pp Largamente.* The right hand features wide intervals and sustained chords, while the left hand plays a slower eighth-note accompaniment.

Fourth system of musical notation. The right hand continues with wide intervals and sustained chords. Dynamics include *dim.* and *p*.

Fifth system of musical notation. The right hand features a continuous eighth-note melody. Dynamics include *sempre dim.*

Sixth system of musical notation. The tempo changes to *Lento.* The right hand features a continuous eighth-note melody. Dynamics include *pp*.

V.

*Tempo 1mo.
dolce.*

dīm.

sempre dīm.

pp

V d
V d
C d

ACT I.—SCENE II.

No. 2.

CHORUS.

Allegro moderato.

TENORS. *p* δέ-κα- τον μὲν ἔ-τος τόδ' ἐ-πεί Πριάμου μέγας

BASSES. *p* Ten years now are sped, since in doughty dis-pute with

Allegro moderato.

p

ἀν - τί- δι-κος, Με-νέ-λα - ος ἄ-ναξ ἡδ' Ἀγαμέμ - νων, δι-θρό-νου Δι - ό - θεν καὶ

Pri - am of Troy Me-ne - la - os and Ag - a - mennen up - rose, twin in scep - tre and throne, by

poco cres.

δι-σκήπ-τρου τι - μῆς ὁ - χυ-ρὸν ζεῦ - γος Ἀτρεϊ-δᾶν στόλον Ἀργεί -

poco cres.

Zeus or - dained, in right and in might, chil - dren of A - treus, with an Ar - give

poco cres.

- ων χι - λι - ο - ναύ - την τῆσδ' ἀπὸ χώ - ρας ἡ - ραν, στρατι - ῶ - τιν ἀ -

band ma - ny a thou - sand forth from the coun - try start - ing, on a mis - sion of

cres.

- ρωγῆν, μέ - γαν ἐκ θυ - μοῦ κλά - ζον - τες Ἄ - ρη, τρόπον αἰ - γυ - πι - ὦν, οἷτ'

cres.

res - cue; for the call to arms came loud from their heart, as the vul - tures cry, when

cres.

ἐκ - πα - τί - οῖς ἄλ - γε - σι παί - δων ὕ - πα - τοι λε - χέ - ων στροφο - δι - νοῦνται περὶ -

far from the world in pit - i - ful pain o'er the ey - rie on high in a ring they fly, hith - er

dim.

- γων ἐρ-ετ-μοῖ-σιν ἐ-ρεσ-σό-με-νοι, δεμ - νι-ο-τή-ρη πόνον ὀρ - τα-λί -

thith - er up-borne by an oar - age of wings, since . . of the nest-lings, of the la - bour of

- χων ὀ-λέ-σαν-τες· ὃ-πα-τος δ' ἄ-ῆ - ων ἥ τις Ἀ-πόλ-λων ἥ

love they are plundered. And a god from a - bove hear - eth—A - pol - lo, or

dim.
Πάν ἢ Ζεὺς οἱ - ω - νό-θο-ρον γό-ον ὀ - ξυ-βό-αν τῶν - δε μετ-οί-κων

dim.
Pan, or Zeus—the noise of the dirge from the folk of the sky shril - ly re-sound-ing,

dim.

ὕσ - τε - ρό - ποι - νοῦν πέμ - πει πα - ρα - βᾶ - σιν Ἑ - ρι - νύν.

and to a - venge them he send - eth a fiend on the sin - ners.

cres.

f *sostenuto.*

οὐ - τω δ' Ἀ - τρέ - ως παῖδας ὁ κρείσσων ἐπ' Ἀ -

f

So he vis - it - eth false Al - ex - an - der in his

rit. *f*

- λεξ - ἄν - δρῳ πέμ - πει ξέ - νι - ος Ζεὺς πο - λυ - ἄν - ορ - ος ἄμ - φι γυ - ναι - κός

pow'r di - vine, for help of a home, yea, for a wo - man of ma - ny a mas - ter:

f

cres.
 πολ-λὰ παλαίσμα-τα καὶ γυ - ο-βα-ρῇ, γόνα-τος κονί-αι-σιν ἐ-ρει-δομ-έ-
cres.
 Long is the strug-gle, and O, wea - ry the limbs, and the knee in the dust of the earth ev - er

cres.

- νου δι-α-κναι-ο-μένης τ' ἐν προτε-λεί-οις κάμα-κος, θή-σων Δα-να -
 prest; and in pre-lude the shaft snap - peth a - sun - der, in the dead - ly strife of the

A
 - οἱ - σι Τρω-σί θ' ὁ-μοί - ως.
 Greeks and Tro-jans to-geth - er.

A
poco rit.

mf *Meno mosso.* *a tempo.*

ἔσ-τι δ' ὁ-πῇ νῦν ἔσ-τι· τελεῖται δ' ἐς τὸ πεπρωμένον·

mf

Now is the hour of patience; the is-sue waiteth on des-tin-y:

Meno mosso. *a tempo.*

mf *f*

f

οὐθ' ὑ-πο-καί-ων οὐθ' ὑ-πο-λεί-βων οὐ-τε δα-κρύ-ων ἀ-πύ-ρων ἰ-ε-

f

not by a burn-ing, not by a pour-ing, not by a mourn-ing, can a mor-tal ap-

cres.

- ρῶν ὀρ-γὰς ἀ-τε-νέῃς παραθέλξει.

cres.

- pease the wrath of a rite un-a-chiev-ed.

cres. *f*

Tempo And.

p

ή - μεῖς δ' ἀ-τί-ται σαρ - κι πα-λαι-ᾷ

And we, set a-side, fee - ble and fail - ing,

Tempo And.

dim. *p* *R.H.*

τῆς τότ' ἀ-ρω-γῆς ὑ-πο-λειφθέν-τες μίμ-νο-μεν ἰσ-χύν ἰ-σό-παι-δα νέ -

cast from the ser - vice, here in the home-land wait, ev - er rest - ing on our staves, ve - ry

- μον-τες ἐπ-ὶ σκήπτροις. ὁ τε γὰρ νε-α-ρός μν-ε-λὸς στέρ -

help - less, ve - ry child - like. For the cour - age of youth in the soul up -

- δὸς στείχει, παι - δὸς δ' οὐδὲν ἄ - ρείων ὄν-αρ ἡ - μερό-φαν-τον ἄ -
 aid three-foot - ed . . creeps, weak as an in - fant, as a dream that is seen in the

B

- λαίνει.

daytime.

σὺ δέ, Τυνδά-ρε-ω θυ-γατερ, βασι-
Tell us, daughter of Tyn-darus, now, tell us,

mf

B

mf

crec.

f

mf

- λει - α . . Κλυ-ται-μήσ-τρα,
la - dy . . Cly-taem-nes - tra--

τί χρέ-ος ; τί νέ-ον ;
is it need ? is it news ?

f

τί δ' ἐπαισθο-μέ-νη, τίνος ἀγ-γε-λί-ας πεν-θοῖ πε-ρί-πεμπ-τα θυ -
hast thou seen with thine eyes, hast thou heard with thine ears, that thou to a thanks giv-ing

οσ-κεῖς ; πάν-των δὲ θε-ῶν τῶν ἀσ-τυ-νό-μων, ὑ-πά-των χθονί-ων, τῶν τ'
bid - dest ? For lo, of the gods that watch o'er the town from a-bove and be-low, the

poco rit.

οὐ - ρα - νί - ων τῶν τ' ἁ - γο - ραί - ων, βω - μοὶ δώ - ροι - σι φλέ -
 lords of the sky, lords . . of the mar - ket, with gifts all al - tars are

cres. poco rit.

mp

- γον - ται· ἄλ - λη δ' ἄλ - λο - θεν οὐ - ρα - νο - μή - κης λαμ - πὰς ἄν -
 flam - ing. Hith - er, thith - er - ward, up to the heav - en, ri - seth a

f tempo. *dim.*

dim.

- ἰσ - χεῖ, φαρ - μασ - σο - μέ - νη χρί - ματος ἀγ - νοῦ μα - λα - καῖς ἁ - δό -
 torch - light, nursed in - to a blaze by . . . the per - sua - sion, by the in - no - cent

dim.

- λοι - σι πα - ρη - γο - ρί - αῖς, πε - λά - νω μν - χό - θεν βα - σι - λεί - φ. τοῦ -
 guile of the fos - ter - ing oil, by a gift from the store of the pal - ace. Nay,

dim. sempre.

- των λέξ-ας ὅ τι καὶ δυν-α-τόν καὶ . . . θέμις αἰνεῖν, παι-ών τε γε -
tell me now, if it lie in thy power, if . . . it be law-ful, a truce to my

p

- νοῦ τῆς - δε με-ρίμ-νης, ἢ νῦν το-τὲ μὲν κα-κό-φρων τε-λέ-θει, το-τὲ δ'
soul an-xious a-wait-ing; for now in a des-ert of dark-ness I lie, now a -

sfes.

ἐκ θυ-σι-ῶν ἀγ-α-νὴ φαίνουσ' ἐλ- πὶς ἀ-μύ-νει φρον-τίδ' ἄ-πληστον
fresh from the fires, in a gra-cious glow, hope . . re-ap-pear-eth, so to de-liv-er

dim.

rit. *Moderato.*
τῆς θυ-μο-βό-ρου φρένα λύπης.
my soul from the can-ker re-lent-less.

rit. *Moderato.* *p*

στρ. α.
TENORS. *mf* *Grazioso.*

κύ - ρι - ός εἰ - μι θροεῖν ὁ - δι - ον κράτος αἶ - σι - ον ἀν - δρῶν
Mine is the sto - ry to sing of the mar - vel that came to the he - roes

mf

p

ἐκ - τε - λέ - ων· ἔ - τι γὰρ θε - ό - θεν κα - τα - πνεί - ει πειθοῖ μολπᾶν ἄλ - καν
might - y in war. For in spite of my years ev - er mov - eth heav'n - sent in - spi - ra - tion

σύμ - φυ - τος αἰ - ών· ὅπως Ἄ - χαιῶν δίθρονον κρά - τος, Ἑλ - λά - δος ἡ - βας ξύμ - φρονε
mu - sic - a - wak - ing - to tell the sto - ry of the king - brothers, ev - er u - ni - ted ru - lers of

C
mf

τα - γώ, πέμ - πει σὺν δο - ρὶ καὶ χε - ρὶ πράκ - το - ρι
Hel - las, who were sent on a mis - sion of pun - ish - ment,

tr *mf*

mf cres.

θοῦ - ρι - ος ὄρ - νις Τευκρίδ' ἐπ' αἶ - αν, οἱ - ω - νὼν βασιλεὺς βα - σι -
sent with an ar - my un - to the Troy-land. To those kings of the fleet came the

mf cres.

- λεῦ - σι νε - ῶν, ὁ κελαί - νός, ὅ τ' ἐξ - ὀ - πιν ἀργᾶς, φα - νέν - τες ἱκ - ταρ μελάθρων
kings of the birds, this a black, and a white-back the oth - er, an o - men near the pal - a - ces,

χε - ρὸς ἐκ δο - ρι - πάλ - του, παμ - πρέπ - τοις ἐν ἔ - δραι - σι,
on the right man - i - fest - ed, clear for all to be - hold them,

βοσ - κό - με - νοι λα - γί - ναν, ἐ - ρι - κύ - μο - να φέρ - μα - τα, γεν - ναν,
rend - ing the flesh of a hare that was big with the young ones with - in her;

cres.

f

βλα-βέν-τα λοις - θί - ων δρόμων.
so stayed the twain their home-ward flight.

Allargando.

αἶ - λινον αἶ - λινον εἰ - πέ, τὸ δ' εὖ νι - κά - τω.
Sing me a bur - den of sor - row— but good shall tri - umph!

Allargando. *f a tempo.*

αντ. α. *mf*

BASSES.

κεδ-νὸς δὲ στρατόμαν-τις ἰ -
Then the seer of the host, when he

- δὼν δὺ - ο λή - μα - σιν ἰ - σους Ἄ - τρε - ῖ - δας μαχί -
look'd on the chil - dren of A - treus, cap - tains of men ; and a -

cres.

- μους ἐδ - ά - η λα - γο - δαί - τας πομ - πούς τ' ἀρ - χάς· οὐ - τω δ'
- gain when he look'd on the ea - gles, pair'd in tem - per, thus he

cres.

εἰ - πε τε - ρά - ζων· ' χρο - νῷ μὲν ἀγ - ρεῖ Πρι - ά - μου πόλιν
spake pro - phe - sy - ing: "This host in the ful - ness of time Priam's

mf

mf

ἄ - δε κέ - λευ - θος, πάν - τα δὲ πύρ - γων κτή - νη πρόσ - θε τὰ δη - μι - ο -
ci - ty shall con - quer, but in the mean - while all the wealth that the peo - ple have

f *tr* *mf*

- πλη - θῇ Μοῖρ' ἀ - λα - πάξ - ει πρὸς τὸ βί - αι - ον·
gath - er'd, Fate in her fierce - ness sure - ly shall scat - ter:

f

D *mf* *cres.* *cres.*

οἶ - ον μὴ τις ἄ - γα θε - ό - θεν κνε - φά - σῃ προ - τυ - πὲν στό - μι -
on - ly may not the en - vy of heav'n set a cloud on the band that shall

- ον μέγα Τροίης στρατωθέν. οἷ - κτω γὰρ ἐ - πί - φθονος Ἄρ - τε - μις ἀγνὰ
bri - dle the Tro - jans in bat - tle. For Ar - te - mis ho - ly in pi - ty re - gard - eth

f

πτα - νοῖ - σιν κυ - σὶ πατ - ρός αὐ - τό - το - κον πρὸ λό - χου μο - γε -
those fleet hounds of the fath - er, greed - i - ly slay - ing a poor moth - er

- ρὰν πτά - κα θυ - ο - μέ - νοι - σι' στρυγί δὲ δειπ - νον
hare and the young ones to - geth - er; and ha - teth ea - gles'

al - ετών.
ban - queting."

al - λινον al - λινον
Sing me a bur - den of

f *ff*

εὐ - πεί, τὸ δ' εὖ νι - κά - τω.
sor - row-- but good shall tri - umph!

dim.

TENORS. *μεσφδ.*
dolce. mf
τό - σου περ εὐ - φρων, κα - λά, δρό - σι - σι λεπτοῖς μα - λε -

BASSES. *dolce mf*
"Yet in thy mer - cy, la - dy, to - ward the ten - der young of

mf

- ρῶν λε-όν-των, πάν-των τ' ἀγ-ρο-νό-μων φι-λο-μάστοις
 night - y li - ons, in thy love for the whelp and the suck - ling,

p

cres. θη-ρῶν ὄβ-ρι-κά-λοι-σι τερπνὰ, τού-των αἶ-νει ξύμ-βο-λα κρᾶναι,
cres. in thy love for the for - est-people, O vouch-safe a pros-per-ous is-sue,
cres.

dim. δε-ξι-ὰ μέν, κα-τά-μομ-φα δὲ φάσ-μα-τα στρουθῶν. Ἰ -
dim. grant us the good, and for-give us the ill of the o - mens. O
dim. *p*

- ή - ι - ον δὲ κα - λέ-ω Παι - ᾶ - να, μὴ τι-νας
 bless - ed one, thee I en-treat, O Heal - er; grant that she

ἀν - τι-πνύουσ Δα-ναοῖς χρο-νί-ας ἐ - χε - νῇ - δας ἀ-πλοί-ας τεύ - ξη,
 send not a hin - der-ing gale on the ships to en - thrall them in wea - ry wait - ing;

σπευ - δομέ-να θυ-σί-αν ἐ - τέ-ραν ἄ - νο - μόν τιν' ἄ-δαι - τον, νει - κέ-ων
 grant that she seek not a new sac - ri - fice, and a ban - quet for-bid - den, im - pi - ous,

τέκ - το - να σύμ - φυ - τον, οὐ δεισ - ῆ - νο - ρα.
 foun - tain of en - mi - ty, and of trea - che - ry.

μίμ - νει γὰρ φο - βε - ρὰ πα - λίν - ορ - τος οἱ - κο - νό - μος δο - λί - α μνά - μων μῆ -
 For lo, ter - ri - ble, ev - er re - cur - ring, wrath in the dark - ness at home stays, seek - ing

- νις τέκ - νό - ποι - νος.
 ven - geance for chil - dren.
 F
 τοι - ά - δε Κάλ - χας ξὺν με - γά -
 Thus did the pro - phet ut - ter a

cres.

μόρ-σιμ' ἀπ' ὀρ - νύ - θων ὁ - δέ - ων οἷ -
thus to the roy - al house did he show the

cres.

- λους ἀγ - α - θοῖς ἀπ - ἐ - κλαγγεν
warn - ing to tem - per a bless - ing,

cres. *cres.*

- κους βα - σι - λεί - οις· τοῖς δ' ὁ - μό - φω - νον
signs of the way - side. This be the chor - us:

f

τοῖς δ' ὁ - μό - φω - νον
This be the chor - us:

Allargando.

a tempo.

αἶ - λινον αἶ - λινον εἰ - πέ, τὸ δ' εὖ νι - κά - τω.
a tempo.

Sing me a bur - den of sor - row— but good shall tri - umph!

Allargando.

ff a tempo.

σπρ. β.
Moderato. TENORS.

cres.

Ζεύς, . . ὅς-τις ποτ' ἐσ-τίν, εἰ . . τόδ' αὐ-τῷ φίλον κεκ-λη-μέ-νφ.
Zeus, . . O lord un-cer-tain, by . . this name ap-prov-ed, ac-cept-a-ble,

Moderato.

p *cres.*

dim. *cres.*

τοῦ-τόνιν προσ εν-νέ-πω. οὐκ ἔ-χω προσει-κάσαι, πάντ' ἐ-πισταθμώ-με-νος
un-to him I raise my prayer. I can find none oth-er hope, spite of all my pow-der-ing,

dim. *poco cres.*

f *mf*

πλήν Δι-ός, εἰ τὸ μάταν ἀ-πὸ φροντίδος ἄχθος χρὴ . . βαλεῖν ἐ-
none save in Zeus, if indeed the vain bur-den of fan-cy from . . the soul must

f *dim.* *mf*

ἀντ. β.
BASSES.

- τη - τύ-μως. οὐδ' ὅς-τις πύ-ροι-θεν ἦν μέγ-ας, παμ -
needs be cast. Nay, the man who once was great and strong, great .

- - - - μά-χῃ θρά-σει βρύ-ων, οὐ - δὲ λέξ - ε - ται πρὶν ὄν.
in all the pride of war— who could say he ev - er lived?

cres.

ὁς δ' ἔ - πευτ' ἔ - φυ, τρι-ακ - τῇ - ρος οἱ - χε - ται τυ-χών.
And the next in or - der, hath found his mas - ter, and is gone.

cres.

cres.

Ζῆνα δέ τις προφρόνως ἐ-πι-νύ-κι-α κλάζων τεύ - ξεται φρε-νὼν τὸ πᾶν
Yet if a man un-to Zeus singeth hon-our-de-vout-ly, he . . . shall keep his soul a right.

cres.

TENORS. *στρ. γ.*
 τὸν φρο - νεῖν βροτοὺς ὁ-δῶ - σαντα, τὸν πά -
 BASSES.
 Un - to un - derstand - ing he guid - eth, and the

- θει μάθος θέντα κυ - ρί-ως ἔχειν. στάζει δ' ἐν ᾧ ὕπνω πρὸ καρδίας
 world he teach - eth, that truth is born of pain. The wound a - bleeding in memory

μνη - σιπή - μων πό-νος· καὶ παρ' ἅ - κουντας ἡλ - θε σωφρονεῖν.
 wakes a mind - ful im - age; and to men com - eth truth in their despite.

p δαι-μό-νων δέ που χάρις βί-αιος, σέλ-μα σεμνὸν ἡ-μέ-νων.
p 'Tis perchance a fa-vour forced up - on us by the gods who dwell a - bove.

p

αντ. γ.
 TENORS.
p καὶ τόθ' ἡγ - εμῶν ὁ πρέσβυς
 So the el - der of the captains

mf *p*

νε-ὦν 'Α-χαι-ϊ-κῶν, μάντιν οὐ - τι - να ψέγων, ἐμπαί-ους τύχαι-σι συμπνέ-
 of that A - chae - an host held the pro-phet free of blame, yield-ed meek-ly to the shock of

ων, εὐτ' ἀπλοί-α κεν - αγ-γεῖ βαρύνοντ' 'Α - χαι-ϊ-κὸς λεώς,
 Fate, when his ar - my was sore stricken by fail - ing breeze and fail-ing bread :

στρ. δ.
BASSES.

Χαλκίδος πέ-ραν ἔχων παλιρρόχοις ἐν Αὐ-λί-δος τό-ποις.
there the coast of Chal-cis, here the tideway, here the hiss of Au-lis' waves.

πνο -
The

- αἰ δ' ἀπὸ Στρυμόνος μο-λοῦ-σαι κα - κόσχολοι, νήστιδες, δύσ-
breez-es from Strymon ev-er blow-ing in i-dle har-bour, in hunger

G

- ορμοι, βρο - τῶν ἄλαι, νε - ὦν τε καὶ πεισμάτων ἀ-φειδεῖς, παλιμμή -
held them a-wea-ry, sick at heart the men, spent the ships and tackle: the seasons,

- κη χρόνον τι-θεῖσαι τρί-βη κατέ-ξαι - νον ἄνθος Ἄργους.
doub-ly long and dreary, were wast-ing to nought the flow'r of Ar-gos.

mf

mf

ἐπεὶ δὲ καὶ πικροῦ χείματος ἄλ-λο μῆχαρ βριθύτε-ρον πρόμοισιν
 So, in the storm of woe, ut-ter'd the prophet answer, ut-ter'd a roy - al bur-den,

mf

μάν-τις ἔκλαγξεν προφέρων, Ἄρτεμιν, ὥς-τε χθόνα βάκτροις ἐ-πι-κρού-σαν-
 re - me-dy hint-ing in a name, Ar-te-mis. And up-on the ground there with their wands smote

dim.

αντ. δ.
TENORS.

- - - - - τας Ἀτρείδας δάκρυ μὴ κατασχεῖν' ἀναξ δ' ὁ πρέσβυς τότ'
 the A-trei-dæ, and the tears they stayed not. And forthwith answered the

BASSES. Meno mosso.

εἰ - πε φωνῶν' βα - ρεῖ - α μὲν κήρ τὸ μὴ πι -
 el - der chieftain : "The doom is griev - ous, if I o -

Meno mosso.

dim. sempre. *espressivo.* *p*

- θέσθαι, βα - ρεῖ - α δ', εἰ τέκ - νον δα - ῖ - ξω, δόμων ἄγαλμα,
 - bey not; and griev - ous, too, to slay my trea - sure, my child be - lov - ed;

dim.

μι - αί - νων παρ - θε - νος - φά - γοισι ρείθ - ροις πα - τρώους χέρας πρὸ
 de - fi - ling so with - maid - en mur - der her fath - er's fin - gers' be - fore the

βω - μου. τί τῶνδ' ἄνευ κακῶν; πῶς λιπόναντες γένωμαι,
 al - tar. On eith - er hand is woe. How can I leave my sailors?

mf *dim.* *f* *dim.*

ξυμ - μα - χί - ας ἄ - μαρ - τῶν; παυ - σα - νέ - μου γὰρ θυ - σί - ας
 How can I fail my sold - iers? Now for a - bate - ment of the gale

dim.

dim.

παρθε - νί - ου θ' αἶ - ματος ὁρ - γᾶ πε - ρι - ὁρ - γῶ σφ' ἐ - πι - θυμῶν
 seek they a pure maid for the vic - tim, with a pas - sion that I dare not

p *στρ. ε.*
TENORS.

θῆ - μιν. εὖ γὰρ εἴ - η' ἐ - πεὶ δ' ἀ - νάγκας ἔ - δυ λέ -
 ques - tion. May it serve them ! But when the har - ness of doom was

- παδνον, φρενὸς πνέων δυσσε - βή τροπαί - αν, ἃ - ναγνον, ἀν - ἰ - ε - ρον, τόθεν τὸ
 on him, a gale a - rose im - pi - ous with - in him, un - ho - ly, un - na - tu - ral; at once to

Animando.
cres.

παντό - πολμον φρονεῖν μετ - ἔγνω. βροτοὺς θρα - σύνει γὰρ αἰσχρομήτις
 ut - ter madness his mood con - vert - ing. For men are driv - en to base de - sign - ing

Animando.

cres. *f*

cres.

τάλαι-να παρακοπή πρωτοπήμων. ἔτ - λα δ' οὖν θυτὴρ γε -
by help-less frenzy of soul, woe - be-get-ting. And there - fore he slew the

cres. *sempre.*

Animando. *cres.*

- νέσθαι θυγατρός, γυναι-κο-ποιῶν πολέμων ἀ - ρωγὰν καὶ προτέλεια
daugh - ter of his blood, the war of vengeance for a wife as - sist-ing, slew for the fleet a

Animando. *cres.*

ἀντ. ε.

ναῶν. λι - τὰς δὲ καὶ κληδόνας πα-τρώ-ους παρ'
vic-tim. They heed not the maid-en sup-pli - ca-tions, re -

sf *p*

οὐ - δὲν αἰ - ῶ - να παρθέ - νει - ὄν τ' ἔ - θεν - το φι - λó - μα - χοι βραβῆς.
- gard - less of all her maid-en beau-ty, her jud - ges, in the de - sire of war.

Meno mosso.
BASSES.

p

φράσεν δ' ἁ-ό-ζοις πατήρ μετ' εὐχάν, δί-καν χιμαίρας
The prayer was end-ed : the fath - er bade them up - lift the maiden

Meno mosso.

p

8va bassa.

3 3 3 3

mf *dim.*

ὑ-περ-θε βωμοῦ, πέπλοι-σι περιπε-τῇ, παντὶ θυ-μῷ προ-
a - bove the al - tar, up - lift her e'en as a kid : in the meanwhile a -

mf

3 3 3

-νω-πῇ λαβεῖν ἀέρδην, στόματός τε καλλιπρόρου φυλακᾷ κατασχέιν φθόγγον ἅ -
- droop-ing she bowed in anguish ; and the lips of fair - est beauty, and the voice, to shield their house from the

3 3 3

στρ. ζ. *p* *dim.* *p*

ραῖ - ον οἵ-κοις, βί - α χαλι-νῶν τ' ἀν - αύ - δω μένει. κρό -
con - dem - na - tion, they seal'd to si - lence, they seal'd with a bond. And

3 3 3

- κον βαφάς δ' ἐς πέδον χέ - ουσά ἑ - βαλλ' ἕκαστον θυ - τή - ρων ἀπ' ὀμματος βέλει φιλ -
 as she loos - en'd the robe of saf - ron, up - on the slay - ers she shot forth a glance that entreated com -

- οἶκτῳ, πρέπουσά θ' ὡς ἐν γραφαῖς, προσεν - νέπειν θέλουσ', ἐ - πεὶ πολλάκις πατὴρ, κατ'
 - pas - sion, and plead - ing thus pic - ture - like, she seem'd in act to speak ; for lo, of - ten - times sang she be -

ἀν - δρῶ - νας εὐ - τρα - πέ - ζους ἑ - μελ - ψεν, ἀγ - νᾶ δ' ἁ - παύ -
 - fore the lords at her fath - er's high ta - ble, and with a voice

- ρωτος αὐτᾶ πατὴρ φίλου τριτό - σπονδον εὐποσμον παι - ᾶ - να φίλως ἐ -
 un - de - fil - ed, ho - ly, she grac'd his li - ba - tion of blessing and wor - ship, a lov - ing

ἀντ. ζ.

- *τί-μα.* *τὰ δ' ἔν-θεν* *οὐτ' εἶδον* *οὐτ' ἐν - νέπω·*
daugh-ter. The se-quel I saw not, I tell not of:

Andante.

Andante.

τέχναι δὲ Κάλχαντος οὐκ ἄ-κραντοι. Δί -
Accomplishment crown'd the arts of Cal-chas. For

- *κα δὲ τοῖς μὲν παθοῦσιν μαθεῖν ἐπ - ῖρ - ρέ-πει·* *τὸ μέλ-λον ἐ-πεὶ γέ -*
so it must be that wis-dom should come by suf - fer-ing. Thou may'st, when it com - eth,

- *νοῖτ' ἂν κλύοις·* *πρὸ χαι-ρέ-τω· . .* *ἴ-σον δὲ τῷ προστέ-νεις.*
learn of the end; till then, for-bear : . . nor seek sorrow all too soon.

πέ-λοι-το δ' οὖν
 πορὸν γὰρ ἡ - ξει σύνορθρον αὐγαῖς.
 For clear it com - eth with dawn ap - pear - ing.

Yet may we pray,
 τὰ - πὶ τούτοιςιν εὖ πράξ-εις, ὡς θέλει . . τόδ' ἀγχιστον Ἀ-πί-ας γαί-ας . .
 pray that the is - sue may pros - per, for the need . . of our home, the guar - di - an for - tress . .

. . μονό-φρουρον ἔρ-κος.
 . . of the land of Ar - gos.

Musical score details: The score is in G major (one sharp) and 4/4 time. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes chords and arpeggiated figures. Dynamics include *p* (piano), *dim.* (diminuendo), *cres.* (crescendo), *rit.* (ritardando), and *f* (forte). The tempo is marked *poco cres.* (a little more). The score ends with a double bar line.

No. 3.

CHORUS.

Χο.—χάρις γὰρ οὐκ ἄτιμος εἵργασται πόνων.

Allegro moderato.

TENORS.

BASSES.

mf

mf

Allegro moderato.

f

mf

Zeū βασι-λεῦ καὶ νύξ φι-λί-α με-γά-λων κόσ-μων κτεά-

Zeus our king, O night . . of grace, that hast brought these glo-ries up-

cres.

- τει-ρα, ἥτ' ἐ-πὶ Τροί-ας πύρ-γοις ἔ-βαλ-ες

cres.

- on us; . Thou on the towers of Troy hast thrown a net,

στεφανὸν δίκ - τυ - ον, ὡς μή - τε μέγ - αν μὴτ' οὖν νε - α - ρῶν τῶν ὑ -
 mesh - es to cov - er them, that nev - er a - ny man, nay, nor a babe should a -

- περ - τε - λέ - σαι μέγ - α δου - λεί - ας γάγ - γαμον, ἅ - της παν - α -
 - vail to es - cape from the thrall of doom, the pi - ti - less doom of en -

- λώ - του. Δί - α τοι ξέ - νι - ον μέγαν
 - slave - ment. O Lord of the strang - er I

cres.

αἰ - δοῦ - μαι τὸν τά - δε πρᾶ - ξαντ' ἐπ' Ἀ - λε - ξάν - δρῳ τεί -

cres.

wor - ship thee, for thou hast brought base Al - ex - an - der down, long

cres.

- νον - τα πάλαι τόξ - ον, ὅ - πως ἂν μὴ - τε πρὸ και - ροῦ

time with thy bow wait - - ing, that nev - er out of the due time,

f

μήθ' ὑπὲρ ἄσ - τρων . . βέλος ἡ - λί - θι - ον σκήψει - εν.

out of the true line . . might the ar - row of vengeance tra - vel.

3

σπρ. α.

f

Διὸς πλα - γὰν ἔχ - ου - σιν εἰ - πεῖν,
Be-hold, the stroke of Zeus is fall - en ;

f

Διὸς πλα - γὰν ἔχ - ου - σιν εἰ - πεῖν,
Be-hold, the stroke of Zeus is fall - en ;

p

πάρ - εσ - τιν τοῦ - τό γ' ἐξ - ιχ - νεύ - σαι.
'tis meet and right to trace the mes - sage,

p

πάρ - εσ - τιν τοῦ - τό γ' ἐξ - ιχ -
'tis meet and right to trace the

poco cres.

cres. agitato.

ἔ - πραξ - αν ὥς ἔ - κρανευ.
As he or-dain'd they suf - fer'd.

cres.

- νεύ - σαι.
mes-sage.

ἔ - πραξ - αν ὥς ἔ - κρανευ.
As he or-dain'd they suf - fer'd.

8310.

f TENORS.

οὐκ ἔφα τις θε-οὺς βροτῶν ἄξ-ι - οὔσθαι μέλειν ὁ - σοις ἀθίκτων χά -
Once a man of the gods de-clar'd that they gave not a thought to such as tram-pled on

BASSES.

- ρις πατοῖθ'. οὐκ εὖ - σε-βής, πέφανται δ' ἐκ - τί -
ho - li - ness : yet he knew them not. For sure-ly pun - ish -

- νου - σα τόλμα τῶν ἄ - ρη πνε-όν - των μεῖ - ζον ἡ δι - καί - ως, φλε -
- ment doth fol - low men of war that blus - ter, reck - less, o - ver - bear - ing, and

- όντων δω - μά-των υ - πέρφευ υ - πὲρ τὸ βέλ - τισ-τον.
homes of load - ed lux - u - ry to wan - ton - ness o'er - flow - ing !

ἔσ - τω δ' ἀ - πή -
 Free - dom from woe

- μαν - τον, ὅσ' ἀπ - αρκεῖν εὖ . . πραπίδων λα - χόν - τα.
 com - eth of con - tent - ment, blend - ed with un - der - stand - ing.

οὐ γὰρ ἔσ - τιν ἑπ - αλ - ξις πλούτου πρὸς κό - ρον ἀν - δρὶ λακτί -
 BASSES.
 There re - main - eth no safe - guard, when in the pride of wealth a man doth

- σαν - τι μέγαν Δί - κας βω - μὸν εἰς ἀφά - νειαν.
 spurn with the foot of scorn Right . . from her sure foun - da - tion.

αντ. α. TENORS.

p

βι - ᾶ - ται δ' ἄ - τά - λαι - να
Temp - ta - tion ob - stin - ate com -

πειθῶ, προ - βούλου παιῶς ἄ - φερ - τος ἄ - τας. ἄ - κος δὲ
- pel - leth, the fa - tal child of sub - tle Ru - in : and ev - 'ry

dim.

πᾶν μί - ται - ον. οὐκ ἐ - κρύφ - θη, πρέ -
cure is fruit - less. And the mis - chief is

p

- πει δέ, φῶς αἶνο - λαμπρές, σίνος· κα - κοῦ δὲ χαλκοῦ τρόπον τρί -
nev - er hid - den, but ghost - ly to see : and like a ba - ser met - al, by

poco cres.

- βρ τε καὶ προσβολαῖς με-λαμπαγῆς πέλει δι - καιωθείς, ἐπεὶ δι -
touch-stone or cha-fing tried, it show-eth dark-er grain, in prov'd un-worth-i-ness. So

Animato.

ω - κει παῖς πο-τα-νὸν ὄρ - νω, πό - λει πρόστριμ' ἄ φερ-τον
he, a wing-ed quest pur-su-ing, doth set his stamp up-on the

Animato.

f *cres.*

ἐν - θείς. λι-τὰν δ' ἄ - κού - ει μὲν οὐ - τις θε - ὦν.
ei - ty. To such a mor-tal no god will heark-en;

τὸν δ' ἐ-πί-στρο-φον τῶν φῶτ' ἄ-δι-κον καθαιρεί. οἶ - ος καὶ .
who - so do - eth these things, standeth condemn'd, a sin - ner. In such guise

Πάρις ἐλ - θὼν ἐς δό - μον τὸν Ἀ - τρει - δᾶν ἦσ -
 Pa - ris en - ter'd then the home of th' A - trei - - dæ, and

- χυ - νε ξε - νί - αν τρά - πε - ζαν κλο - παῖσι γυ - ναικός.
 by the sto - len wife dis - hon - our'd the ta - ble of friend - ship.

στρ. β. BASSES.
 λι - ποῦ - σα δ' ἀστοῖ - σιν ἀσ - πίς - το - ράς τε καὶ κλό -
 She left be - hind her . . . to her coun - try - men the din of

- νους λογ - χίμους ναυ - βά - τας θ' ὀπ - λισ - μούς, ἄ - γου - σάτ' ἂν - τί - φερ - νον
 spear and of shield, left the noise of na - vies, and bring - ing dow'r of ru - in

cres. 3

ὁ - λὶ - φ φθορὰν βέ - βα - κεν ῥίμ - φα δι - ἅ πν -
 un - to l - li - um, she past on light - ly thorough the

cres.

- λᾶν ἀ - τλη - τα τλάσα· πολλὰ δ' ἔ - στε - νον τόδ' ἐν - νέ -
 gates, a care - less sin - ner. Of - ten would the seers up - lift a

Maestoso. *f*

- ποντες δόμων προ - φή - ται ἰ - ὦ . . . ἰ - ὦ
 bur - den of lam - en - ta - tion : "A - ha ! . . . a - las !

Maestoso. *f* *cres.* *mf*

δῶ - μα δῶ - μα καὶ πρό - μοι, ἰ - ὦ . . . λέ - χος καὶ .
 ah, the prin - ces, and the home ! A - ha ! . . . a - las ! ah, . .

p

... στίβοι φιλά - νο - ρες. πά - ρεσ - τι - σι - γὰς ἄ - τί - μουσ ἄ - λοιδόρους ἄλ -
 ... the couch of wed - ded love! The si - lent hus - band dis - hon - our'd and un - re - bu - king

p

- γιστ' ἀφ - η - μέ - νων ἰ - δεῖν. πό - θος δ' ὑ - περπον - τί - ας
 stands, a mon - u - ment of woe! For love of a van - ish'd wife

sf

φάσμα δό - ξει δόμων ἄ - νάσσειν. εὐ - μόρφων δὲ κο -
 pi - ning ev - er, a phan - tom ru - ler. Naught car - eth he for

mf *dim.*

- λουσῶν ἔχ - θε - ται χάρις ἀνδρί· ὁμ - μάτων δ' ἐν ἄ -
 sta - tues; all the beau - ty he ha - teth; gone the feast of the

- χη - νί-αις ἔρ - ρει πᾶς Ἀφρο - δί - τα.
eyes a-way, and gone, gone is the pas - sion !

ἀντ. β.
TENORS.

ὁ - νει - ρόφαν-τοι . . δὲ πεν-θή - μονές πᾶ-ρει - σι δόξ - αι φέ -
And fan - ta-sies dream - i - ly sor - row-ful are borne to him, wait - ing

- ρου-σαι χάριν ματαί - αν. μά - ταν γάρ, εἴτ' ἂν ἐσθ - λά τις δο -
ev - er a vain en-chantment ! For when in vain he doth be-hold his

- κὼν ὀρᾶ, παραλλάξ-α-σα δι - ἅ χερῶν, βέ-βα-κεν ὄψ-ις οὐ μεθ -
heart's delight, it pass-eth ev - er through his hands, an emp - ty vi - sion in a

- ὕ - στε - ρον πτεροῖς ὀ - πα - δοῦσ' ὕπνου κελεύθοις.
 mo - ment gone, on wings that fol - low sleep, when it pass-eth."

τὰ μὲν κατ' οἷ - κους ἐφ' ἐσ - τί - ας ἄ - χη τὰδ' ἐσ - τι
 Ah, sure - ly these are the woes with - in the roy - al house - hold;

καὶ τῶνδ' ὑπερ - βα - τώτερα. τὸ πᾶν δ' ἀφ' Ἑλ - λα - νος
 ay, these, and greater woes than these. For all who from Hel-las

αἶ - ας συν - ορ - μέ - νους πέν - θει - α τλη - σι - κάρ - δι - ος δό -
 sped in a com - mon cause, the wail of pa - tient wo - men - folk in

- μων ἐκάστου πρέπει. πολ-λά γοῦν θνιγ-γά-νει πρὸς ἡ-παρ·
 ev - 'ry hall re-sound-eth. Ev - 'ry-where com - eth cause of an-guish.

cres. *dim.* *p*

οὓς μὲν γάρ τις ἔ-πεμψ-εν οἱ - δεν, ἀν - τὶ δὲ φω - τῶν
 Each the man that she sent re-mem-b'reth : but for the mas - ter

Slower. mf
 τεύ - χη καὶ σποδὸς εἰς ἐκάσ-του δό-μους ἀφικ - νεῖ-ται.
 naught but an urn of ash - es reacheth the sor - rowing house-hold.

Slower.
cres. *p*

στρ. γ. *Animato.*
 BASSES. *mf*

ὁ χνῡσα - μοι-βὸς δ' Ἀ-ρης
 Yea, war in ho - dies of men

Animato.
f

σω - μάτων καὶ ταλαν - τοῦ - χος ἐν μά - χῃ δο - ρὸς πυ -
traf - fick - eth, in the strife doth he e'er his bal - ance hold; he

- ρω - θὲν ἐξ Ἰ - λίου φί - λου - σι πέμπει βραχὺ ψῆγ - μα δυσδάκ - ρυ - τον ἀντ -
send - eth from I - li - um the dust of his mer - chandise to the weeping kins - folk, the

Piu moto.
- ῆ - νο - ρος σποδοῦ γε - μί - ζων λέ - βη - τας εὐ - θέ - τους.
dust that was a man a - fore - time, with - in one urn contain'd.
Piu moto.
f *dim.*

mf
στένουσι δ' εὖ λέγοντες ἄνδρα τὸν μὲν ὡς μάχης ἱ -
And men la - ment - ing chant the prais - es of his prow - ess in the

mf

- δρις, τὸν δ' ἐν φο-ναίῃς καλῶς πεσόντ' ἀλ-λο-τρί-ας . . δι-αὶ γυ-
fight, man - ful - ly fall - en on the field; "An - oth - er's wife . . he fought to

f *dim.*

- ναι - κός· τὰ δὲ σὺγά τις βα-ύξει· φθο-νε-ρὸν δ' ἵπ' ἄλγος ἔρ-πει
res - cue — so the voice of ha-tred whispers, and a se - cret hor - ror ri - seth

f *dim.* *f* *>*

προ-δί-κοις Ἄ - τρεί - δαις. οἱ δ' αὖ - τοῦ πε-ρὶ
of the sons of A - treus. Oth - ers there by the

f

τεῦ - χος θή - κας Ἰ - λι - ά - δος γᾶς εὔ -
ci - ty, laid to rest in the Troy - land, are

- μορ - φοι κατέ - χουσιν' ἐχ - θρὰ δ' ἔ - χον - τας ἔ -
sleep - ing in their beau - ty: hate - ful the land li - eth

ἀντ. γ.
TENORS.
- κρυ - ψεν. βαρεῖ - α δ' ἄσ - τῶν φάτις
o'er them. The an - gry mur - murs of the

ξύν κó-τω· δη - μο - κράντου δ' ἄ - ρᾶς τί - νει χρέος. μέ -
ci - ti - zens are a tok - en of sworn con - spi - ra - cy: my

νει δ' ἀ - κοῦσαι τί μου μέριμ - να νυκ - τη - ρεφές.
heart a - wait - eth a voice reveal'd from un - cer - tain - ty.

τῶν πο - λυ - κτό - νων γὰρ οὐκ
For the eyes of Heav'n are set

ἄ - σκο - ποι θε - οί. κε - λαι - ναι δ' Ἐ - ρι - νύ - ες χρόνῳ τυ -
on the mur - der - ers : the brood - ing E - ri - ny - es at last on

- χη - ρὸν ὄντ' ἄ - νευ δίκας πα - λιν - τυχεῖ τρι - βᾶ βί -
un - de - ser - - - ved wealth will bring a dire re - verse, and strike it

- ον τι - θεῖσ' ἄ - μαυρόν, ἐν δ' ἄ - ἴσ - τοις τε - λέθοντος οὐτις
down, a help - less vic - tim. To the lost one not a help - ing hand is

dim.

ἀλ-κά· τὸ δ' ὑ-περ - κόπως κλύειν εὐ βα-ρύ· βάλλεται γὰρ
of-fer'd : for an in - fin - ite re-nown threat-en-eth, on the eyes of

cres.

cres. molto. *Poco rit.*
ὁσσοις Δι - ό-θεν κε - ραυ - νός.
in - so - lence the light-ning leap - eth.

Poco rit.
p

Moderato.
p
κρί - νω δ' ἄ - φθο-νον ἑλ - βον· μήτ' εἶ - ην πτο-λι -
Mine be joy with-out en - vy; mine no con - quer-or's

Moderato.
p

Moderato.
- πόρ-θης μήτ' οὖν αὐ - τὸς ἀ-λούς ὑπ' ἄλ - λων . . βίον κατ-ί -
- guer - don; mine no life of a cap - tive con - fin'd, . . a slave of a

ἐπὶ φ.δ.
BASSES.

p

- δοι - μι.
mas - ter.

πυ - ρὸς δ' ὑπ' εὐ - αγ - γέλου πό -
The bea - con fair speak - eth; thro' the

- λιν δι - ή - κει θο - à βάξις· εἰ δ' ἐ - τή - τυμος, τίς οἶ - δεν,
ci - ty run-netla rea - dy ru-mour, But if this be truth who know - eth?

TENORS.

ἢ τι θεῖ - ὄν ἐσ - τί πη ψύ - θος ; τίς ὦ - δε παιδνὸς ἢ φρε -
or perchance a false - hood hea - ven - sent? Who then so child - ish, or so

- νῶν κε - κομ - μέ - νος, φλο - γὸς παραγ - γέλ - μα - σιν νέ - οὖς πυ -
poor in moth - er - wit, to fire his soul sud - den - ly up - on the

sempre dim.

- ρω - θέν - τα καρ - δι - αν ἔπ - ειτ' ἀλ - λα - γὰ λόγου κα - μείν ;
mes - sage of bea - con flame, and then, then to risk an al - ter'd tale?

p
ἐν γυν - ναικὸς αἶχ - μᾶ πρέ - πει πρὸ τοῦ φανέν - τος χά - ριν ξυν - αι - νέ - σαι.
p
Ay, a wo - man's wit well it suits, be - fore the truth come, to hail a glad re - port.

dim.
πι - θα - νὸς ἄ - γαν ὁ θῆ - λυς ὁ - ρος ἐ - πι - νέ - μεταί
dim.
Ev - er ere - du - lous is wo - man, yea, a ford that all may find
dim.

pp 3: τα-χύ-πο-ρος; *f* ἀλ - λὰ τα-χύ-μο-ρον γυ -
 ea - sy to pass; and as eas - i - ly fa - deth

pp *f*

- ναι - κο-γή-ρυ-τον ὁλ - λυ-ται κλέ - ος.
 each word of wo - man, fa - deth soon a - way.

allargando.

ff *dim.* *p*

No. 4.

CHORUS.

Κη.—τοσαύτ' ἀκούσας ἴσθι τάλιθ' ἢ κλύων.

Spiritoso.
f

στρ. α.
BASSES.

f

τίς ποτ' ὠ-νό-μα-ζεν ὧδ' ἐς τὸ πᾶν ἐ-τη-τύ-μως—μή τις ὄν-τιν' οὐχ ὁ-ρώ-μεν. .
 Who was it who gave the name true in ve-ry truthfulness? came it from a pow'r unseen, who. .

. . προ-νοί-αι-σι τοῦ πε-πω-μέ-νου γλώσ-σαν ἐν τύ-χῃ νέμων ;
 . . in fore-knowledge of fu-tu-ri-ty set his ut-ter-rance a-right,

p

τάν δο-ρί-γαμ-βρον ἀμ-φι-νει-κῇ θ' Ἑλ-έ-ναν ;
 na-ming the bride of spear and con-flict Hel-e-ne?

ἔ - πει πρεπόν-τως ἑλ - έ-νας, ἑλ-αν-δρος, ἑλ - έ-πολις,
 And fit - ly ti - tled Hel - e-ne, for sol - diers, for ship, and state,

mf
 ἐκ τῶν ἀ-βρο - τί-μων προ-κα - λυμ - μάτων ἔπ - λευ - σε ζε-φύ.
 from the prince - ly pa - lace, from a dain - ty home she sail - ed, with the

poco cres.
 - ρου γί-γαν-τος αὖ - ρα, πο-λύ - αν - δροί τε φε-ράσ - πι-δες κυ -
 west - ern gale be - hind her, and be - hind her in a mul - ti-tude the

cres.
 - να-γοὶ κατ' ἔχ - νος πλατᾶν ἄ-φαν - τον κελ-σάντων Σι-μό-εν-τος
 hunt-ers, pur - su - ing the van - ish'd oars, drave the ships fast on the sea-shore,

ἀκ - τὰς ἐπ' ἄ - εἴ - ι - φύλ - λους δι' Ἐ - ριν . . αἰ - μα - τό -
land - ed on the wood - ed sea - shore for bat - tle, . . bat - tle and

ἀντ. α.
TENORS.
mf

- εσ - σαν.
bloodshed.

Ἰ - λί - φ δὲ κῆ - δος ὀρθ -
Ve - ry bond for I - li - um

- ὦ - νυ - μων τε - λεσ - σί - φρων μῆ - νις ἥ - λα - σεν, τρα - πέ - ζας
brought she then, by wrath pur - sued till the day of her a - tone - ment.

ἄ - τί - μω - σιν ὕσ - τέ - ρω χρό - νω καὶ ξυν - εσ - τί - ου Δι - ὄς
For wrong done to hos - pi - ta - li - ty, done to Zeus, the god of home,

mf

πρασσομέ-να τὸ νυμ-φό-τι-μον μέ-λος ἐκ-φάτως τί-ον-τας, ὕ-μέ-
 she shall en-force a due re-quit-al from all; all who sang in wel-come at the

mf

mf

- ναι - ον, ὅς τὸτ' ἐπ - ἔρ - ρεπεν γαμβροί-σιν ἃ - εἰ-δεν. μετα -
 bri - dal, sang in the hour of joy, the chor - us of groomsmen. But an -

mf

- μαν - θά-νον - σα δ' ὕμ - νον Πρι-ά - μον πό-λις γε - ραι - ἃ πο-λύ -
 - oth - er tune is chant - ed in the an - cient place of Pri - am, and a

cres.

- θρη - νον μέ - γα που στέ-νει κι-κλήσ-κου - σα Πα-ριν τὸν αἰ - νό -
 wail - ing is on ev - 'ry side; and the cry is of Par - is, wick - ed

cres.

cres.

- λεκ-τρον, παμ-πορ-θῆ πο-λύ-θρη-νον αἰ-ὤν - α δι-αὶ πο -
 woo - er. Dam - na - tion and de - struc - tion the ci - ty of Troy en -

cres. 3 3 3 3 3 3 3 3

- λι-τᾶν μέ-λε-ον αἰμ' ἄν-α-τλά-σα.
 - du - reth, in the slaughter of her chil-dren.

f animato.

στρ. β.
 BASSES. *p*

ἔ-θρεψ - εν δὲ λέ-ον-τος
 A shep - herd in his cot-tage

ff *mf*

cres.

ἰ - νιν . . δόμοις ἀ-γάλακ - τον οὐ - τως . . ἀ-νὴρ φι-λό-μασ-τον,
 nur - tur'd . . the cub of a li - on, hun - gry. . . and torn from his moth - er.

cres.

ἐν βι-ό-του προ-τε-λεί-οις ἄ-με-ρον, εὐ-φι-λό-παι-δα καὶ γε-ρα-ροῖς ἐ-πί-
 And it was in the be-gin-ning ten-der and kind to the chil-dren, ay, and a joy to the

cres.

mf *cres.*

- χαρ-τον. πο-λέ-α δ' ἔσκ' ἐν ἀγ-κά-λαις, νε-ο-τρό-φου τέκ-
 a-ged; oft-en in his en-fold-ing arms as a-ny new-born

mf *cres.*

cres. *f*

- νου δι-καν, φαι-δρω-πὸς πο-τὶ χεῖ-ρα σαί-νων τε γασ-τρὸς ἀ-
 babe it lay, bright-ey'd, watch-ing him ev-er, and cra-ving food in its

f

ἀντ. β.
TENORS. *p*

- νάγ-καις. χρο-νισ-θεῖς δ' ἀπ-έ-δει-ξεν
 hun-ger. But time sped; and the wean-ling

f *p*

cres.

ἦ - θος τὸ πρὸς το - κέ - ων· χρί - ρω γὰρ τρο - φεῦ - σιν ἀ - μεί - βων,
 show'd him - self true . . li - on - heart - ed, ren - der'd the price of his nur - ture,

cres.

μη - λο - φό - νοι - σι σὺν ᾧ - ταις δαῖτ' ἀ - κέ - λευσ - τος ἔ - τευ - ξεν· αἰ - μα - τι δ'
 and with the sheep of his slaugh - ter made him a ban - quet un - bid - den. So there was

cres.

οἰ - κος ἐ - φύρ - θη, ἄ - μα - χον ἄ - λγος οἰ - κέ - ταις, μέ - γα σί - νος πο -
 blood in the home - stead, suf - fer - ing ir - re - sist - i - ble, butch - e - ry all a -

f

Animato.

- λυ - κτό - νον. ἐκ θε - οῦ δ' ἰ - ε - ρεύς τις ἄ - τας δό - μοις προσε -
 - round, a - bout— sure - ly heav - en had sent him thith - er, a - pos - tle of

Animato.

- θρέ-φθη.
ru - in.

ff *dim.*

στρ. γ.
BASSES *p dolce.*

πά-ραν-τα δ' ἐλ - θεῖν ἐ.
And thus there breath'd in the

p dolce.

Ἰ - λί-ου πό-λιν λέ-γοιμ' ἂν φρό-νη - μα μὲν νη - νέ-μον γα-λά - νας, ἁ -
town of I - li - um a - fore - time a spirit, peace-ful, calm, and un - dis-turb - ed: the

- κασ - καί - ον δ' ἄ - γαλ - μα πλού-του, μαλ-θα - κὸν ὁμ - μά-των βέ-λος,
tran - quil dar - ling, lapt in rich - es, sped from a gen - tle eye the shaft,

δη - ξί - θυ - μον ἑ - ρω - τος ἄν - θος. πα - ρα -
touch'd to blos - som the ten - der yearning. Yet a

p

- κλί - νας' ἐπ - ἑ - κρα - νεν δὲ γά - μου πικ - ρὰς τε - λευ - τὰς,
change came, and ac - com - plish'd bit - ter end - ing of her wed - lock—

poco cres.

δύσ - ε - δρος καὶ . . . δυσ - ό - μι - λος συ - μέ - να Πρι - α - μί - δαι - σιν,
hap - less guest, ah, . . . hap - less neigh - bour, curse on all that . . . house of Pri - am,

poco cres.

cres.

πομπῇ Δι - ὸς ξε - νί - ον, νυμ - φόκλαν - τος Ἐ - ρι - νύς.
sent by the Lord of the home, ve - ry Fiend of the wedding!

cres. *cres. molto.* *f* *p*

αντ. γ.

TENORS.

πα - λαί - φα - τος δ' ἐν βρο - τοῖς γέ - ρων λό - γος τέ -
 An an - cient max - im a - bi - deth in the world es -

- τυκ - ται, μέ - γαν τε - λεσ - θέν - τα φω - τὸς ὄλ - βον τεκ -
 - tab - lish'd, that ful - ness of for - tune, ere it pass - eth, hath

- νοῦσθαι μηδ' ἄ - παι - δα θνή - σκειν, ἐκ δ' ἁ - γα - θᾶς τύ - χας . . γέ - νει
 off-spring, neither di - eth child - less: and from the womb of hap - pi - ness

βλασ - τά - νειν ἁ - κό - ρες - τον οἶ - ζύν. δί - χα δ
 springs ad - ver - si - ty un - ap - peas - ed. But in

ἄλ-λων μο-νό-φρων εἰ-μί, τὸ δυσ-σε-βὲς γὰρ ἔρ-γον με-τὰ
my thought shar-eth no man—that in truth the wick-ed ac-tion oth-er

cres. μὲν πλεί-ο-να τίκ-τει, σφε-τέ-ρα δ' εἰ-κό-τα γέν-νῃ. οἱ -
such hath to its chil-dren, like it-self its gen-er-a-tions. But
cres. molto.

στρ. δ.
BASSES, *f*
- κων δ' ἄρ' εὐ-θυ-δί-κων καλ-λί-παις πότ-μος ἀ-εί. φι-
in the vir-tuous home see the sons ev-er hap-py. Yet
f

Animato.
- λεῖ δὲ τίκ-τειν ὕβ-ρις μὲν πα-λαι-ὰ νε-ά-ζου-σαν ἐν κα-
so the rule is al-ways—an-cient pride hath off-spring, in the hearts of
Animato.

- κοῖς βροτῶν ὕβριν τότ' ἢ τόθ', ὅ - τε τὸ κύ - ριον μό - λη φά - ος τόκου,
wick - edness— to-day, to - mor-row, when that the time of birth is come— a younger pride,

cres.
δαί - μο - νά τε τὰν ἀ - μαχον, ἀ - πό - λεμον, ἀ - νί - ε -
phan - tom of ill, re - doubt-a-ble, in - vin-ci-ble, im - pi-ous

cres.

- ρον θράσος, με - λαί - νας μελά - θρουνῶ - τας, εἰ - δο - μέ - νας το -
hard - i-hood, a dark doom on the house impend-ing, born in the pa - rent

ἀντ. δ.
TENORS
mf
- κεῦ - σιν. Δί - κα δὲ λάμπει μὲν ἐν δυσ - κάπνοις δώ - μασιν,
im - age. But Ho - liness doth shine in smo - ki - est cot - tages,

mf

τὸν δ' ἐν-αί - σι-μον τί-ει βί - ον. τὰ χρυ - σό-πασ-τα δ' ἔ-δεθ-λα
 prais - eth e'er the un - as - pi - ring life : if gild - ed be the pa - la - ces,

σὺν πί - νω χε-ρῶν πα - λιν τρόποις ὄμ - μα-σι λι -
 but the hands be foul, with eyes a-part far a-way she

BASSES.
 πα - λιν τρόποις ὄμ - μα-σι λι -
 with eyes a-part far a-way she

- ποῦς', ὅ-σι - α προσ-έ-μο-λε δύ-να-μιν οὐ σέ-βου-σα πλούτου πα-ρά -
 speeds, ho-ly homes re - vis - it-ing, honour-ing not the pow'r of rich - es nor the

f *rit.* 70 *a tempo.*

σῆ-μον αἰ-νό· πᾶν δ' ἐ - πὶ τέρ - μα νο - ῖα.

f *rit.* *a tempo.*

praise of false-hood : all to the goal she guid - eth.

f *rit.* *f a tempo.* *sf*

Più animato.

cres. *p*

cres. *sf*

sf *sf*

ACT II.

No. 5.

PRELUDE, CHORUS, AND TRIUMPHAL MARCH.

Moderato.

mf *cres.* *p*

mf *cres.*

dim. *cres.*

f

Animando.

cres.

Moderato, energico. f

ἄ-γε δὴ, βα-σι-λεῦ, Τροί-ας πτο-λί-πορθ', Ἀτ-ρέ-ως γέ-νεθ-

Moderato, energico. f We sa-lute thee, O King, hail! mas-ter of Troy, son of A-treus

λογ, πῶς σε προσεί-πω ; πῶς σε σε-βί-ζω

thou! How to address thee, how to revere thee,

μήθ' ὑ-περ-άρ-ας μήθ' ὑ-πο-κάμψας και-ρὸν χά-ρι-τος ; πολ-

nev-er ex-ceed-ing, nev-er o-mit-ting ser-vice that is meet? For

- λοὶ δὲ βροτῶν τὸ δο-κεῖν εἶ - ναι προτί - ου - σι δι-κην παραβάν-τες.
 ma - ny a man doth a semblance choose, and in choos - ing is trai - tor to jus - tice.

BASSES.
p
 τῷ δυσ-πρα-γούν-τι δ' ἐ - πι - στε - νά - χειν
 To spare a sigh for a soul that is sad

mf
 πᾶς τις ἔ - τοι - μος· δῆγ - μα δὲ λύ - πης οὐ - δὲν ἐφ' ἧ - παρ προσικ -
 all men are rea - dy; but of the sigh - ing nought to the heart - core ev - er
poco cres.

cres.
 - νεῖ - ται· καὶ ξυγ-χαί-ρουν-ιν ὁ - μοι - ο - πρεπεῖς ἀ - γέ - λασ - τα πρόσω - πα βι -
 com - eth. And thus they joy with a look in ac - cord, and the smile on their face is a
cres.

TENORS.
mf
 - α - ζό - με - νοι. ὅσ - τις δ' ἀ - γα - θὸς προ - βα - το - γνώ - μων, οὐκ
 smile that is forc'd : but he that is quick to the points of man ne'er

ἔσ - τι λα - θεῖν ὁμ - μα - τα φω - τός, τὰ δο - κούντ' εὖ - φρο - νος ἐκ δι - α -
 fails to re-mark eyes that ap - pear - ing full of good - ness, . . . lov - ing-kind-ness, and

TENORS.
 - νοί - ας ὑ - δα - ρεῖ σαί - νειν φι - λό - τη - τι.
 mer - cy, do but fawn in wa - ter - y friend - ship.
 BASSES.
mf
 σὺ δέ μοι τό - τε μὲν στέλλων στρατι -
 So a - fore, when thou went - est forth as a

cres. *mf*
 - ἀν Ἑλ - έ - νης ἔ - νεκ', οὐ γάρ σ' ἐ - πι - κεύ - σω, κάρτ' ἀ - πο - μού - σως
 mas - ter of sol - dier - y - nay, I will not hide it - grace - less the fig - ure

cres.

ἦσ - θα γεγραμμένος, οὐδ' εὖ πρα-πίδων οἶ - α - κα νέ-μων . .
 trac'd in my mem-o - ry : I found there a help - less helms - man of heart, . .

cres.

θρά-σος ἐ-κού-σι-ον ἀν-δράσι θνήσκου - σι κο -
 ev - er thy fol - low-ers un - to fa - tal cour - age com -

f

σπρ. α.
TENORS.

mf νῦν δ' οὐκ ἀπ' ἄκρας φρενὸς οὐδ' ἀ-φί -
 - μί - ζων. But now, from the depth of the heart and the
 - pell - ing.

mf

- λως εὖ-φρων πόλις εὖ τε-λέ-σα-σιν.
 soul, good - will go-eth out to the vic - tor.

cres.

f

γνώ-σει δὲ χρο-νὸν δι-α-πει-θό-με-νος τὸν τε δι-καί-ως καὶ τὸν ἄ-

f

In time shalt thou learn by a ques-tion-ing care which of the folk hath ser-ved up-

sempre f

- καίρως πόλιν οἰ-κουροῦντα πο-λιτῶν.

sempre f

- right-ly, or again hath worked un-time-ly.

f

sf

sf

Alla marcia.

f

sf

ff *1st time.* *2nd time.*

Allargando.

ff *rit.*

No. 6.

CHORUS.

Κλ.—μέλτοι δέ τοι σοὶ τῶνπερ ἂν μελλῆς τελεῖν.

Maestoso.

στρ. α.

BASSES.

mf

τίπ - τε μοι τόδ' ἐμ - πέ-δως δει - μα προσ - τα - τή - ρι - ον
Tell me why, at ev - 'ry hour, haunt - ing, ev - er haunt - ing fear

cres.

καρ - δί-ας τε-ρα - σκό-που πο - τᾶ - ται,
round my soul fore-bo - ding e - vil hov - ers,

μαν-τι-πο-λείδ' ἄ - κέλευστος ἄ-μισ-θος ἄ - οι - δά,
bursts without bid - ding or fee in - to chant-ing pro - phet - ic?

οὐδ' ἀ-πο-πτύ-σαι δί-καν δυσ - κρί-των ὄν - ει - ρά-των
 And when I would cast it out, as a dusk - y dream a - way,

θάρ - σος εὐ - πι-θές ἔ - ζει φρε-νὸς φί-λον θρό-νον ;
 nev - er con - fi-dence com - eth to oc - cu - py my soul :

mf *cres.*
 χρό-νος δ' ἐ - πὶ πρυμ - νη - σί-ων ξυν - εμ - βο-λαῖς
 for lo, the time, since first the ca - bles of the fleet

sf
 ψαμ - μί-ας ἀ - κά-τας παρ-ή - βη-σεν, εὐθ' ὑπ' Ἰ - λι-ον ὤρ - το
 set their grasp on the shore—the time a - geth, since to I - li - um sped the

ναν - βά-τας στρα-τός.
 host of ma - ri - ners.

sf

άντ. α.
 TENORS.

πεύ - θο-μαι δ' άπ' ύμ - μά-των
 Now the wit - ness of mine eyes

dim. *p*

νόσ - του, αύ - τό-μαρ - τος άν· τόν δ' ά-νευ λύ-ρας ό-μως ύμ -
 tell - eth me of their re - turn : yet my heart with - in me, self - in -

- νω - δει
 spi - ring,

θρη-νον Έ-ρι - νύ-ος αύ - το-δίδακ-τος ε -
 wail - eth a dirge of the Fu - ry, a me - lo - dy

cres.

- σω - θεν θυμός, οὐ τὸ πᾶν ἔχων ἐλ - πίδος φίλον θράσος.
mourn - ful, wail-eth in the need of hope, need of fond encour-agement.

cres.

σπλάγχχνα δ' οὐ-τι μα-τά - ζει πρὸς ἐν - δι-κοις φρε-σὶν τε-λεσ - φό -
Not in vain is the warn - ing, when with the tide of ex - pec-ta - tion

mf

- ροις δι - ναις κυκ - λού - μενον κέ-αρ.
sure the heart is beat - ing in the breast.

mf

f

εἶ - χομαι δ' ἀπ' ἐμᾶς τοι-αύτ' ἐλ - πίδος ψύ - θη πεσεῖν
Yet I pray in my soul of hope, that the woe may fall a-way,

f

poco rit. *a tempo.*

ἐς τὸ μὴ τε-λεσ - φέ-ρον.
fail of all ac-com - plishment.

poco rit. *a tempo.*

στρ. β.
BASSES.

f

μά-λα γέ τοι τὸ με-γά-λας ὑ-γι-εί-ας ἀ-κό-ρεσ - τον τέρμα.
Now ev-'ry man of health and hap - piness seeketh ev-er am - pler measure:

νό - σος γὰρ ἀ - εὖ γεί - των ὁ - μό-τοι - χος ἐ - ρεί - δει, καὶ
for sick - ness a - bides close, close to the thres - hold a - wait - ing, and

πότμος εὐ-θυπορῶν
oft a for - tunate life

mf

ἄν-δρὸς ἔ-παι-σεν ἄ-φαν-τον ἔρ-μα, καὶ τὸ μὲν πρό χρη-μά-των
 stri - keth a reef 'neath the sur - face hid - den. If the an - xious ma - ri - ner

f
 κτη - σί-ων ὄκ-νος βα-λὼν σφεν - δό-νας ἀπ' εὐ - μέ-τρου,
 by the board in mea - sur'd throw cast a part to save the whole—

mf
 οὐκ ἔ - δυ πρό-πας δό - μος πη - μο-νᾶς γέ - μων ἄγ - αν,
 so the o - ver - load - ed home sink - eth not for mis - er - y,

οὐδ' ἐ - πόν - τι-σεσκά-φος. πολ-λά τοι δόσις ἐκ Δι-ὸς ἀμ-φι-λα-
 so the bark es - cap - eth wreck. Oft the gift of the gods, and the blessing of

cres. *f* *>*

- φής τε καὶ ἐξ ἀ-λόκων ἐπ-ε-τει-ᾶν νῆσ-τιν ὤ-λε-σεν νό-σον.
year - ly re-new - al, the seed-time and har-vest, drive the fa - mine-plague a - way.

cres. *f*

TENORS. *άντ. β.* *mf*

τὸ δ' ἐ - πὶ γᾶν πε-σὸν ᾄ -
But if on earth fall-eth the

mf

- παῖθ' θανά-σι-μον προ-πά-ρουθ' ἄν-δρὸς μέ-λαν αἵ - μα τίς ἂν πά-λιν
dark blood of a man to the death struck down, who can ask it a - gain, with the

p

ἀγ-κα-λέσαιτ' ἐπ - α - εἰ - δων ; οὐ - δὲ τὸν ὁρ - θο-δα-ῇ τῶν .
voice of the charm-er up-rai - sing? A mas - ter, skill'd to re-call souls . .

p

. φθι-μέ-νων ἀ-νά-γειν Ζεὺς ἀ-πέ-παυ-σεν ἐπ' εὐ - λα-βεί-α;
 . from the dark-ness of death, Zeus put a - way, to the rest a warn-ing.

mf
 εἰ δὲ μὴ τε-παγ - μέ-να μοῖ - ρα μοῖ - ραν ἐκ θε-ῶν
 And un-less di-vine de-cree set a coun-ter - poise of fate,

p
 εἰρ - γε μὴ πλέ-ον φέ-ρουν, προ-φθά-σα - σα καρ - δί - α
 bal - an-cing the more and less— now my thought had slipt the chain,

γλῶσ-σαν ἀν . . . τὰδ' ἐξ - έ - χει.
 voic-ing all . . . that lay with-in.

p

p *cres.*

νῦν δ' ὑ-πὸ σκό-τῳ βρέ-μει θυμ-αλ-γῆς τε καὶ οὐ-δὲν ἐπ-ελ-πο-μέ-

But in si-lent dark-ness now griev-ing sore am I tried, and I have not a

p *cres.*

sf *sf*

-να πο-τὲ καί-ρι-ον ἐκ-το-λυ-πέύσειν ζῶ-πυ-ρον-μέ-νας φρε-

hope of un-ra-vel-ling ut-ter con-fu-sion: so . . my heart is rent in

sf *sf*

- νός.

twain.

Allargando.

No. 7. THE LAMENT AND PROPHECY OF CASSANDRA, AND CHORUS.

Χο.—εἴκουσ' ἀνάγκη τῇδε καίνισον ζυγόν.

Maestoso.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features piano accompaniment and vocal parts for Cassandra and the Chorus.

First System: Piano introduction. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second System: *στρ. α. CASSANDRA.* Cassandra's entrance. The vocal line begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The lyrics are: ὁ - το - το - το - τοῖ πό - ποι δᾶ. ὦ - πολ - λον ὦ - Ah, pi - ty me now, A - pol - lo! O cru - el! too.

Third System: Continuation of the piano accompaniment and the vocal line.

Fourth System: *πολ - λον. cru - el!* Continuation of the vocal line.

Fifth System: *BASSES. Quasi parlante.* The basses enter with a melodic line. The lyrics are: τί ταῦτ' ἀ - νο - τό - τυ - ξας ἀμ - φι Λοξ - ί - ου; Why dost thou shriek for pi - ty un - to Lox - i - as?

Sixth System: Continuation of the basses' part.

Seventh System: *ἀντ. α.* The chorus responds. The vocal line includes a triplet of eighth notes. The lyrics are: ὁ - το - το - το - τοῖ πό - ποι δᾶ. Ah! pi - ty me now, A - pol - lo!

Eighth System: Continuation of the chorus' part.

Ninth System: Continuation of the chorus' part.

Tenth System: Continuation of the chorus' part.

Eleventh System: Continuation of the chorus' part.

Twelfth System: Continuation of the chorus' part.

Thirteenth System: Continuation of the chorus' part.

Fourteenth System: Continuation of the chorus' part.

Fifteenth System: Continuation of the chorus' part.

Sixteenth System: Continuation of the chorus' part.

Seventeenth System: Continuation of the chorus' part.

Eighteenth System: Continuation of the chorus' part.

Nineteenth System: Continuation of the chorus' part.

Twentieth System: Continuation of the chorus' part.

Twenty-first System: Continuation of the chorus' part.

Twenty-second System: Continuation of the chorus' part.

Twenty-third System: Continuation of the chorus' part.

Twenty-fourth System: Continuation of the chorus' part.

Twenty-fifth System: Continuation of the chorus' part.

Twenty-sixth System: Continuation of the chorus' part.

Twenty-seventh System: Continuation of the chorus' part.

Twenty-eighth System: Continuation of the chorus' part.

Twenty-ninth System: Continuation of the chorus' part.

Thirtieth System: Continuation of the chorus' part.

Thirty-first System: Continuation of the chorus' part.

Thirty-second System: Continuation of the chorus' part.

Thirty-third System: Continuation of the chorus' part.

Thirty-fourth System: Continuation of the chorus' part.

Thirty-fifth System: Continuation of the chorus' part.

Thirty-sixth System: Continuation of the chorus' part.

Thirty-seventh System: Continuation of the chorus' part.

Thirty-eighth System: Continuation of the chorus' part.

Thirty-ninth System: Continuation of the chorus' part.

Fortieth System: Continuation of the chorus' part.

Forty-first System: Continuation of the chorus' part.

Forty-second System: Continuation of the chorus' part.

Forty-third System: Continuation of the chorus' part.

Forty-fourth System: Continuation of the chorus' part.

Forty-fifth System: Continuation of the chorus' part.

Forty-sixth System: Continuation of the chorus' part.

Forty-seventh System: Continuation of the chorus' part.

Forty-eighth System: Continuation of the chorus' part.

Forty-ninth System: Continuation of the chorus' part.

Fiftieth System: Continuation of the chorus' part.

Final System: Continuation of the chorus' part.

ὦ - πολ-λον ὦ - πολ-λον.
 O cru - el! too cru - el!

TENORS.
p
 ἡ δ' αὖ - τε δυσ-φη -
 Lo! once a - gain the

p

- μου - σα τὸν θε - ὄν κα - λεῖ οὐ - δὲν προσ-ή - κοντ' ἐν γό -
 voice ill - o - men'd, and the cry un - to a god who aid - eth

στρ. β.

"Α - πολ-λον "Α - πολ-λον ἄ - γι -
 A - pol - lo, A - pol - lo, how art

- οὐς πα-ρα - στα - τεῖν.
 not in mis - e - ry.

- ἀτ' ἀ - πόλ - λων ἐ - μός. ἀπόλεσας γὰρ οὐ μόλις τὸ δεύτερον.
 thou A - pol - lo to me! For now thy name is proved in very sooth again.

BASSES.
 χρῆ - σειν ἔ - οι - κεν ἀμ - φι τῶν αὐ - τῆς κακῶν. μέ - νει τὸ θεῖ - ον δου - λή -
 The maid - en speak - eth of her own un - hap - pi-ness; for e'en in bondage is she

p

ἀντ. β.
 Ἄ - πολ - λων Ἄ - πολ - λων ἀ - γνι -
 A - pol - lo, A - pol - lo, how art

- α περ ἐν φρε - νί.
 still a pro - phet-ess.

- ἀτ' ἀ-πόλ-λων ἐ-μός. ἃ ποῖ ποτ' ἤγαγές με ; πρὸς ποίαν στέγην ;
 thou A-pol-lo to me ! Ah, whither hast thou brought me ! who the masters here !

TENORS.
mf
 πρὸς τὴν Ἀ-τρεῖ - δῶν· εἰ σὺ μὴ τάδ' ἐν - νο - εῖς,
 The sons of A-treus : if thou know'st it not thy-self,

ἐ - γὼ λέ - γω σοι καὶ τάδ' οὐκ ἐ - ρεῖς ψύ - θη.
 I tell thee plain - ly, and thou shalt not say 'tis false.

στρ. γ.

μισόθεον μὲν οὖν, πολλὰ συνίστορα
αὐτόφωνα κακὰ καὶ ἀρτάνας,
ἀνδρὸς σφαγείου καὶ πέδον ῥαντήριον.

BASSES. *mf*

ἔ - οι - κεν εὖ - ρις
The strang-er - wo-man,

mf

ἡ ξέ - νη κυ - νὸς δί - κην εἰ - ναι, μα - τεύ - ει δ'
look, she stand - eth as a hound scent - ing; and track - eth

ἀντ. δ.

μαρτυρίοις γὰρ τοῖσδ' ἐπιτείθομαι * * *
πρὸς πατρός βεβρωμένας.

ὧν ἀν - ευ - ρή - σει φό - νον.
death, yea, where it shall be found.

dim.

TENORS.

mf

ἡ - μεν κλέ-ος σου μαν - τι-κὸν πεπυσ-μέ-νοι· τοῦ - των προφή-τας δ' οὐ -
 Nay, we have heard it, heard thy fame in pro - phe - cy: here - in we need not furth -

mf *poco cres.*

στρ. δ.

ὡ πόποι, τί ποτε μῆδεταί; * * * ἀλλὰ δ'
 ἐκὰς ἀποστατεῖ.

- τι-νας μα - τεύ - ο - μεν.
 - er ev - i - dence of thee.

BASSES.

τοῦ - των ἄ - ιδ - ρίς εἰ - μι τῶν μαντευ-μάτων. ἐ-κεῖ-να δ' ἔγ - νων·
 In part I may not un - derstand thy pro - phe - cy— a part I know, for

p

ἀντ. δ.

ἰ - ὦ τὰ - λαι - να, τό - δε
No, no! O cru - el, wilt thou

πα - σα γὰρ πό - λιν βο - ᾶ.
all the town doth ech - o it.

γὰρ τελεῖς, τὸν ὁμοδέμιον πόσιν λουτροῖσι φαιδρύνασα— * * *

do the deed? ἐκ χειρὸς ὀρέγματα.

TENORS. *pp*

οὐ - πω ξυν-ῇ - κα.
Not yet per-ceive - ing,

νῦν γὰρ ἐξ αἰ - ννγ - μά-των ἐπ - αρ - γέ - μοι - σι
in the maze of mys - te - ry I wait and won - der,

στρ. ε.

ἔ ἔ, πα-παί, πα-παί,
Yes, yes! what now? what now!

θεσ - φά-τοις ἄ - μη - χα-νῶ.
help - less in per - plex - i - ty.

τί τό - δε φαί - νε - ται; ἡ δίκτυόν τί γ' Ἰλιδου; * * *
what is the fau - ta - sy? κατολολυξάτω θύματος λευσίμου.

BASSES.

ποί - αν ἔ - ρι - νὺν τήν - δε δώ - μα - σιν κέ - λει ἐπ - ορ - θι -
What is the fu - ry, whom thou bid - dest here to raise a song of

p >

Musical score for the first system. The Tenor part (labeled "TENORS.") begins with the lyrics: - ά-ζειν ; οὐ με φαι-δρύ-νει λό-γος. έ - πι δέ καρ-δί-αν. Below this, the English translation is given: tri-umph? 'tis no cheer-ing au - gu-ry! And to the heart the blood. The piano accompaniment consists of two staves with chords and moving lines.

Musical score for the second system. The Tenor part continues with the lyrics: έ-δρα-με κρο-κο-βα-φής στα-γών, ά-τε και-ρί-α πτώ-σι-μος. Below this, the English translation is given: pale in a fren-zy of fear doth flow, e-ven as in death's ag-on-y. The piano accompaniment continues with chords and moving lines.

Musical score for the third system. The Tenor part continues with the lyrics: ξυν-α-νύ-τει βί-ου δύν-τος αὐ-γαίς. τα-χεί-α δ' ά-τα πέ- Below this, the English translation is given: set - teth the light of life slow - ly fail - ing. But quick - ly fall - eth the. The piano accompaniment continues with chords and moving lines.

ἀντ. ε.

ἀ ἄ, ἰ - δοὺ ἰ - δοὺ· ἄπεχε τῆς βοῆς τὸν ταῦρον * * * *
 Look, look! be-hold, be-hold! δολοφόνου λέβητος τύχαν σοι λέγω.

- λει.
 gloom.

BASSES.

οὐ κομ - πά - σαιμ' ἂν θεσ - φά - των γνώ - μων ἄκ - ρος
 I may not boast high skill to judge of or - a - cles

p

εἶ - ναι, κα - κῶ δέ τῳ προσ - ει - κά - ζω τά - δε.
 tru - ly, but here me-thinks is e - vil fan - ta - sy.

ἀ - πὸ δὲ θεσ - φά - των τίς ἀ - γα - θὰ φά - τας
 No voice pro - phet - ic speak - eth words of hap - pi - ness,

V

βρο-τοῖς στέλ - λε-ται; κα - κῶν γὰρ δι - αὶ πο - λυ - ε -
of peace un - to men-- but al - ways of woe, prom-ise of

3

- πείς τέχ - ναι θεσ - πι - φ - δὸν φό-βον φέ-ρου - σιν μα -
woe to come, dark - ly sha - dow'd; and who - so hear - eth shall

στρ. ς.
CASSANDRA.

ἰὼ ἰὼ ταλαίνας κακόποτμοι τύχαι * * * *
οὐδέν ποτ' εἰ μὴ ξυνθανομένην. τί γάρ;

- θείν.
fear.

Moderato. TENORS. *p*

φρε - νο - μα - νής τις εἰ θε - ο - φό - ρη - τος, ἀμ - φὶ δ'
Thou art a cra - zy soul, in - fat - u - a - ted, sing-ing

Moderato. *p*

col sva.

αὐ - τὰς θρο-εῖς νό-μον ἄ - νο-μον, οἱ - ἄ - τες ξου - θα ἄ - κό-ρε-τος βο -
 thus of thy-self in a mel-o-dy wild and won-der-ful, as a - ny night - in -

- ἄς, φεῦ, . . . τα - λαι - ναις φρε-σὶν Ἴ - τυν Ἴ -
 - gale. Ah! . . . the sad night - in - gale! I - tys, I -

- τυν στέ-νουσ' ἄμ - φι - θα-λῇ κα - κοῖς ἄ - η - δὼν βί - ον.
 - tys la - ment - ing, in a life of un - a - vail - ing sor - row.

cres.

ἀντ. σ.
 CASSANDRA.

ἰ - ὦ ἰ - ὦ λιγείας μόρον ἀηδόνας.
 A - las, a - las! for thee, O piteous nightingale!

περίβαλον γὰρ οἱ πτεροφόρον δέμας
 θεοὶ γλυκύν τ' αἶῶνα κλαυμάτων ἄτερ
 ἐμοὶ δὲ μῖμνει σχισμὸς ἀμφήκει δορί.

BASSES.

mf

πό - θεν ἐ - πισ - σύ - τους θε - ρ - φό - ρους τ' ἔ -
 Whence com - eth un - to thee this tor - tur - ing, this

mf

- χεις μα - ταί - ουσ . . δύ - ας, τὰ δ' ἐ - πί - φο - βα δυσ - φά - τω
 cru - el search - ing . . of heart ! For thy ter - ror - song some - times in

cres.

cres.

κλαγ - γῆ με - λο - τυ - πείς ὁ - μοῦ τ' ὁρ - θί - οις .
 dis - cord, some - times in mel - o - dy clear - ly re -

cres.

cres.

ἐν νόμοις ; πό - θεν ὁ - ρους ἔ - χεις θεσ - πε - σί - ας ὁ -
 - eeh - o - eth. And whence hast thou the law guid - ing thy pro - phet.

cres. molto.

σπρ. ζ.
f

ἰ - ὦ γά - μοι γάμοι Πάριδος δλέθριοι φίλων.
 A - las the day, the day when Paris did wed his doom and ours.

- δοῦ κα - κορ - ρή - μο - νας ;
 - voice to a tale of woe?

f

ἰ - ὦ Σκαμάνδρον πάτριον ποτόν. * * * ὄχθας ἔοικα θεσπιωδέσειν τάχα.
 A - las, Sca-mander, river of my youth !

sf

TENORS.
mf

τί τό - δε το - ρὸν ἄ - γαν ἔ - πος ἐ -
What is this mes - sage of thine, this mes - sage

mf

φη - μί - σω ; νε - ό - γο - νος ἂν ἁ - ῖ - ων μά - θοι. πέ -
man i - fest? A new-born babe might un - der - stand the rede. My

- πληγ - μαι δ' ὕ - παλ δά - κει φοι - νί - φ δυσ - αλ - γεῖ τύ -
heart bleed - eth sore for thee, bleed - eth sore in an - guish for

rit.
- χα μι - νυ - ρὰ κα - κὰ θρε - ο - μέ - νας, θραύ - ματ' ἐ - μοὶ κλύ -
thee, when in a shriek of pit - i - ful pain thou dost re - veal thy

rit.

ἀντ. ζ.
CASSANDRA.

ὀ-ὠ πόνοι πόνοι πόλεος ὀλομένας τὸ πᾶν. ὀ-ὠ πρόπυργοι θυσαί
A-las! the toil and pain, (for that our city is brought to nought.) In vain my father's sac-ri-fice,
- εἰν.
doom.

πατρὸς πολυκανεῖς βοτῶν ποιονόμων * * * ἐγὼ δὲ θερμόνους
which was offered for us of all flocks of the field. τάχ' ἐμπέδω βαλῶ.

Meno mosso.
TENORS.
ἐ-πό-με-να προ-τέ-ροι-σι τὰδ' ἐ-φη - μί-σω. καὶ τίς σε κα -
BASSES.
This pro-phet-ey to that oth-er hast thou lik - en - ed: some god in his
Meno mosso.
p

κο - φρο-νῶν τί θη - σι δαί - μων . . ὑ - περ - βα-ρῆς ἐμ-πίτων με -
mal - ice bear - eth heav - y on thee, . . and cru - el for - ceth thy lips to

- λῆ-ξιν πᾶ-θη γο - ε-ρά θα-να-το-φό-ρα. τέρ - μα δ' ἄ -
ut - ter a woe pi - ti - ful, and a death to come : hid - den the

- μῆ - χα-νός.
end there-of.

pp

INTERMEZZO.

Adagio.

pp

mf *dim.*

pp *rit.*

p *pp*

Segue.

8310.

ACT III.

No. 8.

CHORUS.

Allegro.

f

BASSES, *mf*

τὸ μὲν εὖ πράσ-σειν ἀ - κό - ρεσ - τον ἔ - φυ
'Tis a law of life that a man in his wealth

dim.

TENORS, *mf*

p

πᾶ - σι βρο-τοῖ-σιν δακ - τυ - λο-δείκ-των δ' οὐ - τις ἀπ -
can - not be sa - ted : and though the home be en - vied of

dim.

- εἰ - πῶν εἶρ - γει με-λά-θρων, μη - κέτ' ἐσ - ἐλ - θης, τά - δε
all men, yet none ev - er saith "Nay, hith - er come not" un - to

dim.

φω - νῶν.
for - tune.

BASSES. *mf* *cres.*
καὶ τῶ - δε πό - λιν μὲν ἐ - λείν ἔ - δο - σαν μά - κα -
And un - to my lord Hea - ven grant - ed to win Pri - am's

TENORS. *mf.*
- ρες Πρι ά μου· θε - ο - τί - μῃ - τος δ' οἷ - καδ' ἰ - κά - νει.
town in the war: where-fore in hon - our home-ward he com - eth.

BASSES. *p*
νῦν δ' εἰ προ-τέ -
But now, if for

cres. Animando.

- ρων αἱμ' ἀ - πο - τί - ση καὶ τοῖ - σι θα - νοῦ - σι θα -
blood blood must be ren - der'd, if he by his death for the

cres.

p

- νών ἄλ - λων ποι - νὰς θα - νά - των ἐ - πι - κρά - νη,
deaths by - gone en - tail - eth a death - ly re - qui - tal -

p *f* *3*

mf

τίς ἂν εὖ - ξαι - το
who then shall glo - ry,

p

τίς ἂν εὖ -
who then shall

sf *p*

dim.

βρο - τὸς ὧν ἀ - σι - νεῖ δαί - μο - νι φῦ - ναι
when he hear - eth the tale, that in his for - tune

- ξαι - το βρο - τὸς ὧν ἀ - σι - νεῖ δαί - μο - νι
glo - ry, when he hear - eth the tale, that in his

dim.

τάδ' ἄ - κού-ων ;
he is scathe-less?

dim.

φῦ - ναι τάδ' ἄ - κού-ων ;
for - tune he is scathe-less?

p

f *pp*

più mosso, agitato.

f *p*

cres.



No. 9. LAMENT AND RECITATIVE.—CHORUS AND CLYTAEMNESTRA.

Κλ.—εὐνῆς παροφώνημα τῆς ἐμῆς χλιδῆς.

Allegro maestoso. στρ. α.
BASSES. *f*

Allegro maestoso. φεῦ, τίς ἄν ἐν τά-χει,
O, for a speed-y death,

μὴ πε - ρι - ὡ - δυ - νος, μῆ - δὲ δεμ - νι - ο - τή - ρης, μό -
death with - out ag - o - ny, wea - ry watch - es es - ca - ping— a

- λαι τὸν ἄ - εἰ φέ - ρουσ' ἐν ἡ - μῖν Μοῖρ' ἄ - τέ - λευ - τον ὕπ - νον, δα - μέν - τος
death that may bring to our en - treat - y sleep ne - ver - end - ing, now that our help - er,

φύ - λα - κος εὐ - με - νος - τά - του πο - λέ - α τλάν - τος γυ - ναι - κὸς δι - αί ; . .
now that our mas - ter is no more. Much he en - du - red a wo - man to save . . .

8310.

f *allargando.*

πρὸς γυναι - κὸς δ' ἀπ - ἔφ - θι - σεν βί - ον.
yet a wo - man his life hath torn a - way.

allargando. *f a tempo.*

ἐφ' ὧν. α. (στρ. β.)
TENORS.

ἰ - ὦ ἰ - ὦ πα - ρά - νους Ἑ - λέ - να μί - α τὰς
A - las, a - las! Fie on thee, Hel - e - na! By thy sin

mf *3*

πολ - λὰς, τὰς πᾶ - νυ πολ - λὰς ψυ - χὰς ὁ - λέ - σασ' ὑ - πὸ Τροί - α.
ma - ny, ay, ve - ry ma - ny he - roes thou hast slain in the Troy - land.

f

νῦν δὲ τε - λεί - αν πο - λύμ - νας - τον ἐπ - ην - θί - σω δι'
This is the end - ing, a re - venge in - ef - face - a - ble, a

αἶμ' ἄ-νιπ-τον, ἦ - τις ἦν τότ' ἐν δό-μοις ἔ-ρις ἐ-ρίδ -
 stain for ev - er. Sure - ly in this home is born a strife of a

dim.

στρ. γ.
 CLYTEMNESTRA.

μηδὲν θανάτου μοῖραν ἐπεύχου
 τοῖσδε βαρυνθείς·

TENORS.
 - μα - τος ἀν-δρὸς οἰ - ζύς.
 strife, the mas - ter's au - guish !

p

μηδ' εἰς Ἑλένην * * *
 ἄξυστατον ἄλγος ἔπραξε.

ἀντ. α.
 BASSES.
 δαῖ - μον, ὃς ἐμ - πίτ-νεις
 Fall - en is now the doom,

p

cres.

δώ - μα - σι καὶ δι - φνί - οι - σι Ταν - τα - λί - δαι - σιν, κράτος τ' ἰ - σό - ψυ - χον
 Tan - ta - lus' house in its two - fold branch - es af - flict - ing. And dire is the sway of

cres.

p

ἐκ γυν - ναι - κῶν καρ - δι - ό - δηκ - τον ἐ - μοὶ κρατύ - νεις. ἐ - πὶ δὲ
 ty - rant - wo - men, bit - ter the tri - umph of cru - el sis - ters. See, o'er the

p

σώ - μα - τος δί - καν μοι κό - ρα - κος ἐχ - θροῦ σταθεῖς ἐκ - νό - μως
 fall - en bo - dy stand - eth, as a grim ra - ven, the queen, all the while

poco rit. e dim.

ὕμ - νον ὕμ - νεῖν ἐπ - εύ - χε - ται δό - μοις.
 croak - ing loud - ly a tune - less taunt of woe!

poco rit. *a tempo, p*

ἀντ. γ.
OLYMPIANNESTRA.

νῦν δ' ὄρθωσας στόματος γνώμην, * * * * τὸ παλαιὸν ἄχος, νέος ἰχώρ.

TENORS. στρ. δ.
mf

ἡ μέ - γαν οἰ - κο - νό - μον
Might - i - ly haunt - ing the home,

δαί - μο - να καὶ βα - ρύ - μῃ - νιν αἰ - νεῖς, φεῦ φεῦ, κα - κὸν
night - i - ly wrath - ful the curse a - bi - deth. Ah me! 'tis a

αἰ - νον ἄ - τη - ρᾶς τύ - χας ἄ - κο - ρέσ - του· ἰ -
dark and drear - y tale of woe nev - er sa - ted. A -

- ἡ ἰ - ἡ δι - αὶ Δι - ὅς παν - αἰ - τί - ου παν - ἐρ - γέ - τα·
- las! the hand of Zeus is here, that caus - eth all, that do - eth all:

τί γὰρ βρο - τοῖς ἄ - νευ Δι - ὅς τε - λεῖ - ται; τί τῶνδ'
for un - to man is noth - ing wrought with - out him, and here

οὐ θε - ο - κραν - τὸν ἔσ - τιν;
what hath he not or - dain - ed?
ἰ - ὦ ἰ - ὦ
A-lack! A-las!
ἰ - ὦ ἰ - ὦ
A-lack! A-las!

βα - σι - λεῦ βα - σι - λεῦ, πῶς σε δακ - ρύ - σω;
King o' mine! King o' mine! How shall I weep thee?

mf

φρενὸς ἐκ φι-λί-ας τί ποτ' εἶ - πω ; κείσαι δ' ἀ-ράχ-νης ἐν ὑ -

mf

For the love of my heart how address thee? Down, down in the toils of a

mf

f *dim.*

- φάσ - μα-τι τῷδ' ἀ-σε - βεῖ θανά-τῳ βί - ον ἐκ - πνέων.

f *dim.*

spi - der-y web, by an im - pi-ous death ex - pi - ring.

f *dim.*

p

ὦ - μοι μοι κοί-ταν τάνδ' ἀ-νε - λεύ - θε-ρον δο - λι-φ μόρῳ δα -

p

O shame, shame! laid, low laid in hu - mil - i - ty, by a sub - tle, wife - ly

p

- μείς δάμαρ-τος ἐκ χερὸς ἀμ-φι-τό-μοφ βε-λέμ-νοφ.
 stroke de-stry-ed, thou of an axe dou-ble-edged the vic-tim!

στρ. ε.
CLYTEMNESTRA.

αὐχεῖς εἶναι τόδε τοῦργον ἐμόν·
 μηδ' ἐπελεχθῆς
 Ἀγαμεμνονίαν εἶναι μ' ἄλοχον, φανταζόμενος δὲ γυναικὶ * * * *
 τέλεον νεαροῖς ἐπιθύσας.

ἀντ. δ.
BASSES.

ὥς μὲν ἀν-αί-τι-ος εἶ τοῦ-δε φό-νου τίς . . ὁ μαρ-τυ-
 So thou art in-nocent, thou? yet of the crime who . . will e'er ac-

- ῥή-σων; πῶ . . πῶ; πα-τρό-θεν δὲ συλ-
 - quit thee? Nay, . . nay: yet the Fiend of the

- λήπ-τωρ γέ-νοιτ' ἂν ἀ-λασ-τωρ. *p* βι - ἄζ - ε-ται δ' ὀμοσπ-όροις ἐ -
house - hold is sure - ly be - hind thee. For lo, with ev - er - flow - ing streams of

- πυρ - ρο - αῖ - σιν αἰ - μά - των μέ - λας Ἐρως, ὁ - ποι δί - καν προ -
kin - dred slaugh - ter dusk - y hav - oc press - eth on, un - til his march shall

- βαί - νων πᾶ - χρα κου - ρο - βό - ρφ παρ - ἔξ - ει.
win re - quit - al for that un - ho - ly ban - quet.

ἐφ' ὧν. β.
f ἰ - ὦ ἰ - ὦ βασι - λεῦ βασι - λεῦ,
A - lack ! A - las ! King o' mine ! King o' mine !

πῶς σε δακ - ρύ - σω ; φρενὸς ἐκ φι - λίας τί ποτ' εἶπω ;

How shall I weep thee ? For the love of my heart how ad-dress thee ?

p *cres.* *cres.*
κεῖ - σαι δ' ἀράχνης ἐν ὑ - φάσ - μα - τι τῷ δ' ἁ - σε -

p *cres.*
Down, down in the toils of a spi - der - y web, by an

dim.
- βεῖ θα - νά - τω βί - ον ἐκ - πνέων.

dim.
im - pi - ous death . . ex - pi - ring.

dim. *p*

p *dim.*

ὦ - μοι μοι κοί-ταν τάνδ' ἀν - ε - λεύ - θε-ρον δο-λί - α μό-ρφ da -

p *dim.*

O shame, shame! laid, low laid in hu - mil - i - ty, by a sub - tle, wife - ly

cres.

- μεις δάμαρτος ἐκ χερὸς ἀμ-φι-τό-μω βε-λέμ - νω.

p *cres.*

stroke de-roy-ed, thou of an axe dou-ble-edged the vic - tim!

ἀντ. ε.
CLYTEMNESTRA.

οὐτ' ἀνελεύθερον οἶμαι θάνατον τᾷδε γενέσθαι.
* * * * * ξιφοδηλῆτῳ θανάτῳ τίσας ἄπερ ἤρξεν.

στρ. ς.
BASSES. *Più mosso.*

f

ἄ - μῆ - χα - νῶ φρον - τί - δος στε -
My mind a - stray wan - der - eth dis -

Più mosso.

f

dim.

- ρη - θείς εὖ - πά - λα - μων μέ - ρι μ - ναν ὅ - πα τρά -
- tract - ed : how shall I seek a ref - uge, and whith - er

f

mf cres.

- πω - μαι, . . . πίτ - ρον - τος οἷ - κου. δέ - δοι - κα δ'
wend - ing? . . . The ru - in fall - eth. I fear the

dim.

3

ὄμ - βρου κτύ - πον δο - μο - σφα - λῇ τὸν αἰ - μα - τη - ρόν· ψα - κὰς δὲ
storm that is like to wreck the house, the storm of blood - shed : the rain is

cres.

f cres.

λή-γει. δί-κην δ' ἐπ' ἄλ-λο πρᾶγ-μα θη-γα νει βλά-βης πρὸς
ceas-ing, but Jus-tice for an-oth-er deed of blood her right-eous

cres.

ff

ἐφ. γ. (ἀντ. β.)
TENORS.

ἄλ-λαις θη-γά-ναι-σι Μοῖρα. ἰ-ὦ γᾶ . .
sword I know . . is hour-ly whetting. O earth! earth!

γᾶ, εἴθ' ἐμ' ἐ-δέξ-ω, πρὶν τόνδ' ἐπ-ι-δεῖν
earth! would thou hadst ta'en me, or e'er I had lived

f

ἀρ-γυ-ρο-τοί-χου δροί-τας κατέ-χον-τα χα-μεί-νῃν.
so to be-hold him, low laid in a ves-sel of sil-ver.

p

τίς ὁ θάψων νυν ; τίς ὁ θρηνήσων ;
Who shall bu - ry him ? who shall la - ment him ?

p

p *cres.*

ἦ σὺ τόδ' ἔρ - ξαι τλήσει, κτεί - νας' ἄν - δρα τὸν αὐ - τῆς ἀ - πο -
Wilt thou ful - fil this du - ty ? wilt stand, wail - ing a wi - dow for the

p *cres.*

cres.

- κω - κῦ - σαι, ψυχῇ τ' ἄ - χα - ριν χάριν ἀντ' ἔρ - γων με - γά - λων ἀ - δί - κως ἐ - πι -
hus - band slain, his soul to re - pay by a thankless boon, for the sin that was great in the

cres.

p *cres.*

- κρᾶναι ; τίς δ' ἐ - πι - τύμ - βι - ον
sin - ning ? Who shall up - lift o'er the

mf

τίς δ' ἐ - πι - τύμ - βι - ον αἰ - νον ἐπ' ἀν - δρὶ θεί - ῳ σὺν
Who shall up - lift o'er the tomb of the god - like he - ro the

mf

αἰ - νον ἐπ' ἄν - δρὶ θεί - α σὺν δακ - ρύ - οῖς ἰ - ἀπ - τῶν
 tomb of the god - like he - ro the laud of lam - en - ta - tion

δακ - ρύ - οῖς ἰ - ἀπ - τῶν ἁ - λα - θεί - α φρε - νῶν πο -
 laud of lam - en - ta - tion in true - heart - ed, in loy - al

cres.

ἁ - λα - θεί - α φρε - νῶν πο - νή - σει ;
 in true - heart - ed, in loy - al sor - row ?

- νή - σει ;
 sor - row ?

f cres.

σπρ. ζ.
 CLYTEMNESTRA.

οὐ σὲ προσήκει τὸ μέλημ' ἀλέγειν τοῦτο· ἄλλ' Ἰφίγένειά λιν * * *
 * * * ὑπὸ κλαυθμῶν τῶν ἐξ οἴκων, περὶ χεῖρε βαλοῦσα φιλήσει.

sf *p* *sf*

TENORS. *άντ. ζ.*
p
 ὁ - νει - δος ἡκει τόδ' άντ' ὁ -
 BASSES. *p*
 3
 Re - vi - ling an - swer - eth so re -
f
sf *p*

- νεί - δους. *p*
 δύσ - μα - χα δ' ἔσ - τι
 - vi - ling: *p*
 who shall give right - eous
mf *p*

κρί - ναι. *f* *p*
 φέ - ρει φέ - ροντ, ἐκ - τίνει δ' ὁ
 judg - ment? *f* *p*
 Theft for the thief, slaugh - ter for the
dim.

cres.
καί-νον. μίμ - νει δὲ μίμ-νον-τος ἐν . . θρό-νῳ Δι - ὅς πα-θεῖν τὸν ἔρξ -
cres.
slay-er: yea, . . so sure, as Zeus is sure . . up - on his throne is pain for the

mf *cres.*

- αν - τα' θέσ - μι-ον γάρ.
sin - ner. So 'tis or - der'd

f

τίς ἂν γο-νὰν ἀρ-αῖ-ον ἐκ - βά-λοι δό -
Who then the breed of cur - ses cast - eth out from

dim. *p*

ἀντ. ζ.
CLYTEMNESTRA.

ἐς τόνδ' ἐνέβη ξὺν ἀλγθεια χρησμός.

ἄ - τᾶ.

ru - in.

ἐγὼ δ' οὖν ἐθέλω δαίμονι τῷ Πλεισθενιδῶν ὄρκους θεμένη τάδε μὲν στέργειν,

δύσκλητά περ ὄνθ'· ὁ δὲ λοιπὸν, ἰόντ' ἐκ τῶνδε δόμων ἄλλην γενεὰν τρίβειν θανάτοισι αὐθέν-

- ταισι· κτεάνων τε μέρος βαιὸν ἐχούσῃ πᾶν ἀπόχρη μοι manías

μελάρων ἀλληλοφόνους ἀφελούσῃ.

Allegro.

f sf

Enter Aegisthus.

CODA.

The musical score for the Coda section consists of five systems of piano and grand staff notation. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

- System 1:** The right hand begins with a *Maestoso* marking and a half note chord. The left hand has a piano (*p*) dynamic and a half note chord. The system concludes with a *cres.* (crescendo) marking over a half note chord.
- System 2:** The right hand features a half note chord. The left hand continues with a *cres.* (crescendo) marking over a half note chord.
- System 3:** The right hand has a half note chord. The left hand features a *cres.* (crescendo) marking and a *f* (forte) dynamic over a half note chord.
- System 4:** The right hand has a half note chord. The left hand features a *dim.* (diminuendo) marking over a half note chord.
- System 5:** The right hand has a half note chord. The left hand features a *p* (piano) dynamic over a half note chord.

mf cres.
ff
ff dim.
dim. *p*

100
100
100
100
100

•

•

•

•

•

•

•

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

		Purpose Chorus	Purpose Bands	Chorus Solo			Purpose Chorus	Purpose Bands	Chorus Solo
FRANZ ABT.					BEETHOVEN.				
MINSTER BELLS (Female voices) ...	2/6	—	—	—	A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	—
SPRINGTIME (ditto) (Sol-Fa, 0/6) ...	2/6	—	—	—	CHORAL FANTASIA (Sol-Fa, 0/3) ...	1/0	—	—	—
SUMMER (ditto) ...	2/6	—	—	—	CHORAL SYMPHONY ...	2/6	—	—	—
THE FAYS' FROLIC (ditto) ...	2/6	—	—	—	Ditto, VOCAL PART (Sol-Fa, 0/6) ...	1/6	—	—	—
THE GOLDEN CITY (ditto) (Sol-Fa, 0/6) ...	2/6	—	—	—	COMMUNION SERVICE, IN C ...	1/6	—	3/0	—
THE SILVER CLOUD (ditto) ...	2/6	—	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	—
THE WATER FAIRIES (ditto) ...	2/6	—	—	—	MASS, IN C ...	1/0	1/6	2/6	—
THE WISHING STONE (ditto) ...	2/6	—	—	—	MASS, IN D ...	2/0	2/6	4/0	—
					MEEK, AS THOU LIVEDST ...	0/2	—	—	—
J. H. ADAMS.					MOUNT OF OLIVES (Choruses, Sol-Fa, 0/6) ...	1/0	1/6	2/6	—
A DAY IN SUMMER (Sol-Fa, 0/6) ...	1/6	—	—	—	RUINS OF ATHENS ...	1/8	—	—	—
					THE PRAISE OF MUSIC ...	1/8	2/0	3/0	—
T. ADAMS.					A. H. BEHREND.				
THE CROSS OF CHRIST (Sol-Fa, 0/6) ...	1/0	—	—	—	SINGERS FROM THE SEA (Sol-Fa, 0/9) ...	1/6	—	—	—
THE HOLY CHILD (Sol-Fa, 0/6) ...	1/0	—	—	—					
THE RAINBOW OF PEACE ...	1/0	—	—	—	WILFRED BENDALL.				
B. AGUTTER.					A LEGEND OF BREGENZ (Female voices) ...	1/8	—	—	—
MISSA DE BEATA MARIÂ VIRGINE, IN C					THE LADY OF SHALOTT (Female voices) ...	2/6	—	—	—
(English) (Female voices) ...	2/6	—	—	—	Ditto, Sol-Fa, 1/0 ...	—	—	—	—
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	5/0	—	SONG DANCES. Vocal Suite. (Female Voices) ...	2/0	—	—	—
THOMAS ANDERTON.					KAREL BENDL.				
THE NORMAN BARON ...	1/0	1/6	—	—	WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4) ...	1/0	—	—	—	SIR JULIUS BENEDICT.				
YULE TIDE ...	1/6	2/0	3/0	—	PASSION MUSIC FROM ST. PETER ...	1/6	—	—	—
					ST. PETER ...	3/0	3/6	5/0	—
J. H. ANGER.					THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...	2/6	3/0	4/0	—
A SONG OF THANKSGIVING ...	1/6	—	—	—	GEORGE J. BENNETT.				
W. I. ARGENT.					EASTER HYMN ...	1/0	—	—	—
MASS, IN B FLAT ...	2/6	—	—	—	SIR W. STERNDAL BENNETT.				
P. ARMES.					INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	—
HEZEKIAH ...	2/6	—	—	—	THE MAY QUEEN (Sol-Fa, 1/0) ...	3/0	3/6	5/0	—
ST. BARNABAS ...	2/0	—	—	—	THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	4/0	—	6/0	—
ST. JOHN THE EVANGELIST ...	2/6	—	—	—	G. R. BETJEMANN.				
A. D. ARNOTT.					THE SONG OF THE WESTERN MEN ...	1/0	—	—	—
THE BALLAD OF CARMILHAN (Sol-Fa, 1/6) ...	2/6	—	—	—	W. R. BEXFIELD.				
YOUNG LOCHINVAR (Sol-Fa, 0/6) ...	1/6	—	—	—	ISRAEL RESTORED ...	4/0	—	—	—
E. ASPA.					HUGH BLAIR.				
ENDYMION ...	4/0	—	—	—	BLESSED ARE THEY WHO WATCH (ADVENT) ...	1/6	—	—	—
THE GIPSIES ...	1/0	—	—	—	HARVEST-TIDE ...	1/0	—	—	—
ASTORGA.					JOSIAH BOOTH.				
STABAT MATER ...	1/0	1/6	—	—	THE DAY OF REST (Female voices) (Sol-Fa, 1/0) ...	2/6	—	—	—
J. C. BACH.					E. M. BOYCE.				
I WRESTLE AND PRAY (Sol-Fa, 0/2) ...	0/4	—	—	—	THE LAY OF THE BROWN ROSARY ...	1/8	—	—	—
J. S. BACH.					THE SANDS OF CORRIEMIE (Female voices) ...	1/8	—	—	—
ASTRONGHOLD SURE (Choruses only) (Sol-Fa, 0/6) ...	1/0	—	—	—	YOUNG LOCHINVAR ...	1/6	—	—	—
BE NOT AFRAID (Sol-Fa, 0/4) ...	0/6	—	—	—	J. BRADFORD.				
BIDE WITH US ...	1/0	—	—	—	HARVEST CANTATA ...	1/6	—	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	—	THE SONG OF JUBILEE ...	1/6	—	—	—
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	—	W. F. BRADSHAW.				
Ditto (PARTS 3 & 4) ...	1/8	—	—	—	GASPAR BECERRA ...	1/6	—	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	—	J. BRAHMS.				
GOD SO LOVED THE WORLD ...	1/0	—	—	—	A SONG OF DESTINY ...	1/0	—	—	—
GOD'S TIME IS THE BEST (Sol-Fa, 0/6) ...	1/0	—	—	—	C. BRAUN.				
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	—	SIGURD ...	5/0	—	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—	—	THE SNOW QUEEN (Operetta) (Sol-Fa, 0/6) ...	1/0	—	—	—
MAGNIFICAT ...	1/6	—	—	—	A. HERBERT BREWER.				
MASS, IN B MINOR ...	2/6	3/0	4/0	—	NINETY-EIGHTH PSALM ...	1/6	—	—	—
MISSA BREVIS, IN A ...	1/6	—	—	—	J. C. BRIDGE.				
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	—	DANIEL ...	3/6	—	—	—
O LIGHT EVERLASTING ...	1/0	—	—	—	RESURGAM ...	1/6	—	—	—
THE PASSION (S. JOHN) ...	2/0	2/6	4/0	—	RUDEL ...	4/0	—	—	—
THE PASSION (S. MATTHEW) ...	2/6	3/0	—	—	J. F. BRIDGE.				
Ditto (Abridged, as used at St. Paul's) ...	1/6	—	—	—	BOADICEA ...	2/6	—	—	—
THOU GUIDE OF ISRAEL ...	6/0	—	—	—	CALLIRHOE (Sol-Fa, 1/6) ...	2/6	3/0	4/0	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	—	HYMN TO THE CREATOR ...	1/0	—	—	—
A. S. BAKER.					MOUNT MORIAH ...	3/0	—	—	—
COMMUNION SERVICE, IN E ...	1/6	—	—	—	NINEVEH ...	2/6	3/0	4/0	—
J. BARNEY.					ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ...	1/0	—	—	—
REBEKAH (Sol-Fa, 0/9) ...	1/0	1/6	2/6	—	THE BALLAD OF THE CLAMPERDOWN ...	1/0	—	—	—
THE LORD IS KING (97th Psalm) (Sol-Fa, 1/0) ...	1/6	2/0	—	—	THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—	—
LEONARD BARNES.					THE FLAG OF ENGLAND (Sol-Fa, 0/9) ...	1/6	—	—	—
THE BRIDAL DAY ...	2/6	—	4/6	—	THE FROGS AND THE OX (Sol-Fa, 0/6) ...	1/0	—	—	—
J. F. BARNETT.					THE INCHEAPE ROCK ...	1/0	—	—	—
PARADISE AND THE PERI ...	4/0	—	6/0	—	THE LORD'S PRAYER (Sol-Fa, 0/6) ...	1/0	—	—	—
THE ANCIENT MARINER (Sol-Fa, 2/0) ...	3/6	4/0	5/0	—	DUDLEY BUCK.				
THE RAISING OF LAZARUS ...	6/6	—	9/0	—	THE LIGHT OF ASIA ...	3/0	3/6	5/0	—
THE WISHING BELL (Female voices) (Sol-Fa, 1/0) ...	2/6	—	—	—					

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover	Paper Boards	Clash Gilt
EDWARD BUNNETT.			
OUT OF THE DEEP (130th Psalm)	1/0	—	—
W. BYRD.			
MASS FOR FOUR VOICES	2/6	—	—
CARISSIMI.			
JEPHTHAH	1/0	—	—
J. D. CARNELL.			
SUPPLICATION	5/0	—	—
GEORGE CARTER.			
SINFONIA CANTATA (116th Psalm)	2/0	—	3/6
WILLIAM CARTER.			
PLACIDA	2/0	2/6	4/0
CHERUBINI.			
FOURTH MASS, IN C	1/0	1/6	2/6
REQUIEM MASS, C MINOR (Latin and English)	1/0	1/6	2/6
SECOND MASS, IN D MINOR	2/0	2/6	3/6
THIRD MASS (CORONATION)	1/0	1/6	2/6
E. T. CHIPP.			
JOB	4/0	—	—
NAOMI	2/0	—	—
HAMILTON CLARKE.			
DRUMS AND VOICES (Operetta) (Sol-Fa, 0/9)	2/0	—	—
HORNPIPE HARRY (Sol-Fa, 0/9)	2/6	—	—
PEPIN THE PIPPIN (Operetta), both Notations (Ditto, Sol-Fa, 0/9)	2/6	—	—
THE DAISY CHAIN (Operetta) (Sol-Fa, 0/9)	2/6	—	—
THE MISSING DUKE (Operetta) (Sol-Fa, 0/9)	2/6	—	—
GERARD F. COBB.			
A SONG OF TRAFALGAR (Men's voices)	2/0	—	—
S. COLERIDGE-TAYLOR.			
SCENES FROM THE SONG OF HIAWATHA	3/6	4/0	5/0
HIAWATHA'S WEDDING-FEAST (from the above)	1/6	—	—
THE DEATH OF MINNEHAHA (" ")	1/6	—	—
HIAWATHA'S DEPARTURE (" ")	2/0	—	—
FREDERICK CORDER.			
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0)	2/6	—	—
SIR MICHAEL COSTA.			
THE DREAM	1/0	—	—
H. COWARD.			
THE STORY OF BETHANY (Sol-Fa, 1/6)	2/6	3/0	—
F. H. COWEN.			
A DAUGHTER OF THE SEA (Female voices) (Ditto, Sol-Fa, 1/0)	2/0	—	—
A SONG OF THANKSGIVING	1/6	—	—
CHRISTMAS SCENES (Female voices) (Sol-Fa, 0/9)	2/0	—	—
DREAM OF ENDYMION	2/6	—	—
ODE TO THE PASSIONS	2/0	—	—
RUTH (Sol-Fa, 1/6)	4/0	4/6	6/0
ST. JOHN'S EVE (Sol-Fa, 1/6)	2/6	3/0	4/0
SLEEPING BEAUTY (Sol-Fa, 1/6)	2/6	3/0	4/0
SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0/9)	2/0	—	—
THE ROSE OF LIFE (Female voices) (Sol-Fa, 0/9)	2/0	—	—
THE WATER LILY	2/6	—	—
VILLAGE SCENES (Female voices) (Sol-Fa, 0/9)	1/6	—	—
J. MAUDE CRAMENT.			
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—
LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—
W. CRESER.			
EUDORA (A dramatic Idyll)	2/6	—	—
W. CROTCH.			
PALESTINE	3/0	3/6	5/0
W. H. CUMMINGS.			
THE FAIRY RING	2/6	—	—
W. G. CUSINS.			
TE DEUM	1/6	—	—
FÉLICIEN DAVID.			
THE DESERT (Male voices)	1/6	2/0	—
H. WALFORD DAVIES.			
HERVE RIEL	1/0	—	—
P. H. DIEMER.			
BETHANY	4/0	—	—
M. E. DOORLY.			
LAZARUS	2/6	—	—
F. G. DOSSERT.			
COMMUNION SERVICE IN E MINOR	2/0	—	—
MASS, IN E MINOR	5/0	—	—
LUCY K. DOWNING.			
A PARABLE IN SONG	2/0	—	—
F. DUNKLEY.			
THE WRECK OF THE HESPERUS	1/0	—	—
ANTONIN DVOŘÁK.			
COMMUNION SERVICE, IN D	2/6	—	—
MASS, IN D	2/6	—	—
PATRIOTIC HYMN	1/6	—	—
Ditto (German and Bohemian Words)	3/0	—	—
REQUIEM MASS	5/0	6/0	7/6
ST. LUDMILA	5/0	6/0	7/6
Ditto (German and Bohemian Words)	8/0	—	—
STABAT MATER	3/0	3/0	4/0
THE SPECTRE'S BRIDE (Sol-Fa, 1/6)	3/0	3/6	5/0
Ditto (German and Bohemian Words)	6/0	—	—
A. E. DYER.			
ELECTRA OF SOPHOCLES	1/6	2/0	—
SALVATOR MUNDI	2/6	—	—
H. J. EDWARDS.			
PRaise TO THE HOLIEST	1/6	—	—
THE ASCENSION	2/6	—	—
THE EPIPHANY	2/0	—	—
EDWARD ELGAR.			
CARACTACUS	3/6	4/0	5/0
KING OLAF (Sol-Fa, Choruses only, 1/6)	3/0	—	5/0
TE DEUM AND BENEDICTUS	1/0	—	—
THE BANNER OF ST. GEORGE (Sol-Fa, 1/0)	1/6	—	—
THE BLACK KNIGHT	2/0	—	—
THE LIGHT OF LIFE (Lux Christi)	2/6	—	—
ROSALIND F. ELLICOTT.			
ELYSIUM	1/0	—	—
THE BIRTH OF SONG	1/6	—	—
GUSTAV ERNEST.			
ALL THE YEAR ROUND (Female vv.) (Sol-Fa, 0/9)	2/6	—	—
A. J. EYRE.			
COMMUNION SERVICE IN D	1/0	—	—
T. FACER.			
A MERRY CHRISTMAS (Sol-Fa, 0/6)	1/0	—	—
RED RIDING-HOOD'S RECEPTION (Operetta) (Ditto, Sol-Fa, 0/9)	2/6	—	—
E. FANING.			
BUTTERCUPS AND DAISIES (Female voices) (Ditto, Sol-Fa, 1/0)	2/6	—	—
HENRY FARMER.			
MASS, IN B FLAT (Latin and English) (Sol-Fa, 1/0)	2/0	2/6	3/6
MYLES B. FOSTER.			
SNOW FAIRIES (Female voices)	1/6	—	—
THE ANGELS OF THE BELLS (Female voices) (Ditto, Sol-Fa, 0/8)	1/6	—	—
THE BONNIE FISHWIVES (Female vv.) (Sol-Fa, 0/9)	2/6	—	—
THE COMING OF THE KING (Female voices) (Ditto, Sol-Fa, 0/8)	1/6	—	—
THE LADY OF THE ISLES	1/6	—	—
ROBERT FRANZ.			
PRaise YE THE LORD (117th Psalm)	1/0	—	—
NIELS W. GADE.			
CHRISTMAS EVE (Sol-Fa, 0/4)	1/0	1/6	—
COMALA	2/0	2/6	4/0
ERL-KING'S DAUGHTER (Sol-Fa, 0/9)	1/0	1/6	2/6
PSYCHE (Sol-Fa, 1/6)	2/6	3/0	4/0
SPRING'S MESSAGE (Sol-Fa, 0/3)	0/6	—	—
THE CRUSADERS (Sol-Fa, 1/0)	2/0	2/6	4/0
ZION	1/0	1/6	2/6
HENRY GADSBY.			
ALCESTIS (Male voices)	4/0	—	—
COLUMBUS (Male voices)	2/6	—	—
LORD OF THE ISLES (Sol-Fa, 1/6)	2/6	—	—
ODE (for S.S.A.)	1/0	—	—
F. W. GALPIN.			
YE OLDE ENGLYSHE PASTYMES	1/6	—	—
G. GARRETT.			
HARVEST CANTATA (Sol-Fa, 0/6)	1/0	—	—
THE SHUNAMMITE	3/0	—	—
THE TWO ADVENTS	1/6	—	—
LA BELLE DAME SANS MERCI	1/0	—	—
R. MACHILL GARTH.			
EZEKIEL	4/0	—	—
THE WILD HÜNTSMAN	1/0	1/6	—
A. R. GAUL.			
AROUND THE WINTER FIRE (Female voices) (Ditto, Sol-Fa, 0/9)	2/0	—	—
A SONG OF LIFE (Ode to Music) (Sol-Fa, 0/6)	1/0	—	—
ISRAEL IN THE WILDERNESS (Sol-Fa, 1/0)	2/6	3/0	4/0
JOAN OF ARC (Sol-Fa, 1/0)	2/6	3/0	4/0
PASSION SERVICE	2/6	3/0	4/0
RUTH (Sol-Fa, 0/9)	2/0	2/6	4/0
THE ELFIN HILL	2/0	—	—
THE HARE AND THE TORTOISE (Sol-Fa, 0/6)	1/0	—	—
THE HOLY CITY (Sol-Fa, 1/0)	2/6	3/0	4/0
THE LEGEND OF THE WOOD (Female voices) (Ditto, Sol-Fa, 0/8)	1/0	—	—
THE TEN VIRGINS (Sol-Fa, 1/0)	2/6	3/0	4/0
TOILERS OF THE DEEP (Female voices)	2/0	—	—
UNA	2/6	3/0	4/0
Ditto (Sol-Fa, 1/0)	2/6	3/0	4/0

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GLUCK.				THE TRIUMPH OF TIME AND TRUTH ...	3/0	3/6	5/0
ORPHEUS (CHORUSES, Sol-fa, 1/0) ...	3/6	—	—	UTRECHT JUBILATE ...	1/0	—	—
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HERMANN GOETZ.				SING A SONG OF SIXPENCE (Operetta) ...	0/6	—	—
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	BASIL HARWOOD.			
NGENIA ...	1/0	—	—	INCLINA, DOMINE (86th Psalm) ...	3/0	—	—
THE WATER-LILY (Male voices) ...	1/6	—	—	F. K. HATTERSLEY.			
A. M. GOODHART.				ROBERT OF SICILY ...	2/6	—	—
ARETHUSA ...	1/0	—	—	HAYDN.			
EARL HALDAN'S DAUGHTER ...	1/0	—	—	FIRST MASS, IN B FLAT (Latin) ...	1/0	1/6	2/6
SIR ANDREW BARTON ...	1/0	—	—	Ditto (Latin and English) ...	1/0	1/6	2/6
CH. GOUNOD.				INSANÆ ET VANÆ CURÆ (Latin and English) ...	0/4	—	—
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DAUGHTERS OF JERUSALEM ...	1/0	—	—	TE DEUM (English and Latin) ...	2/0	2/6	4/0
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TROISIÈME MESSE SOLENNELLE ...	2/6	—	—	C. SWINNERTON HEAP.			
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TE DEUM ...	2/0	2/6	4/0	EDWARD HECHT.			
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	ERIC THE DANE ...	3/0	—	—
ALAN GRAY.				O MAY I JOIN THE CHÖIR INVISIBLE ...	1/0	—	—
ARETHUSA ...	1/0	—	—	GEORG HENSCHEL.			
A SONG OF REDEMPTION ...	1/6	—	—	OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
THE FOE BEHIND ...	1/6	—	—	STABAT MATER ...	2/6	—	—
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	TE DEUM LAUDAMUS, IN C ...	1/6	—	—
THE WIDOW OF ZAREPHATH ...	2/0	—	—	HENRY HILES.			
J. O. GRIMM.				THE CRUSADERS ...	2/6	—	—
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E. V. HALL.				H. E. HODSON.			
IS IT NOTHING TO YOU (Sol-fa, 0/3) ...	0/8	—	—	THE GOLDEN LEGEND ...	2/0	—	—
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ALEXANDER'S FEAST ...	2/0	2/6	4/0	AFTER THE SKIRMISH ...	1/0	—	—
ATHALIAH ...	3/0	3/6	5/0	HUMMEL.			
BELSHAZZAR ...	3/0	3/6	5/0	ALMA VIRGO (Latin and English) ...	0/4	—	—
CHANDOS TE DEUM ...	1/0	1/6	2/6	COMMUNION SERVICE, IN B FLAT ...	2/0	—	4/0
CORONATION AND FUNERAL ANTHEMS	—	—	5/0	Ditto, IN E FLAT ...	2/0	—	4/0
LET THY HAND BE STRENGTHENED	0/6	—	—	Ditto, IN D ...	2/0	—	4/0
MY HEART IS INDITING ...	0/8	—	—	FIRST MASS, IN B FLAT ...	1/0	1/6	2/6
THE KING SHALL REJOICE ...	0/8	—	—	QUOD IN ORBE (Latin and English) ...	1/0	1/6	2/6
THE WAYS OF ZION ...	1/0	—	—	SECOND MASS, IN E FLAT ...	1/0	1/6	2/6
ZADOK THE PRIEST (Sol-fa, 0/1½) ...	0/8	—	—	THIRD MASS, IN D ...	1/0	1/6	2/6
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DETTINGEN TE DEUM ...	1/0	1/6	2/6	STABAT MATER ...	3/0	3/6	—
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—	G. F. HUNTLEY.			
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NISI DOMINUS ...	1/0	—	—	CINDERELLA (Sol-fa, 1/0) ...	2/0	—	—
O COME, LET US SING UNTO THE LORD	—	—	—	D. JENKINS.			
(5th Chandos Anthem) ...	1/0	—	—	DAVID AND SAUL (Sol-fa, 2/0) ...	3/0	3/6	—
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6	A. JENSEN.			
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—	THE FEAST OF ADONIS ...	1/0	1/6	—
SAMSON (Sol-fa, 1/0) ...	2/0	2/6	4/0				
SAUL (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0				
SEMELE ...	3/0	3/6	5/0				
SOLOMON ...	2/0	2/6	4/0				
SUSANNA ...	3/0	3/6	5/0				

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ECCE HOMO	1/0	—	—	PRINCE SPRITE (Female voices)	2/6	—	—
H. FESTING JONES.				CHORAL DANCES from Ditto	1/0	—	—
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BLOW YE THE TRUMPET IN ZION	1/0	—	—	Ditto, IN C	1/0	—	—
N. KILBURN.				J. T. MASSER.			
BY THE WATERS OF BABYLON	1/0	—	—	HARVEST CANTATA	1/0	—	—
THE LORD IS MY SHEPHERD (23rd Psalm)	0/8	—	—	J. H. MAUNDER.			
THE SILVER STAR (Female voices)	1/6	—	—	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0) 1/6	2/0	—	—
ALFRED KING.				J. H. MEE.			
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OLIVER KING.				HORATIUS (Male voices)	1/0	—	—
BY THE WATERS OF BABYLON (137th Psalm) ... 1/6	—	—	—	MISSA SOLENNIS, IN B FLAT	2/0	—	—
THE NAIADS (Female voices)	2/6	—	—	MENDELSSOHN.			
THE ROMANCE OF THE ROSES	2/6	—	—	ANTIGONE (Male voices) (Sol-FA, 1/0)	4/0	—	—
THE SANDS O' DEE	1/0	—	—	AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6) 1/0	—	—	—
J. KINROSS.				COME, LET US SING (95th Psalm) (Sol-FA, 0/6) ... 1/0	—	—	—
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6) 2/6	—	—	—	NOT UNTO US, O LORD (117th Psalm)	1/0	—	5/0
J. T. KLEE.				WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—
MASS OF ST. DOMINIC	2/0	—	—	(Ditto, Sol-FA, 0/9)	1/0	—	—
H. LAHEE.				ATHALIE (Sol-FA, 0/9)	1/0	1/6	4/0
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) 2/6	—	—	—	AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—
EDWIN H. LEMARE.				CHRISTUS (Sol-FA, 0/6)	1/0	—	—
'TIS THE SPRING OF SOULS TO-DAY	1/0	—	—	ELIJAH (Pocket Edition)	1/0	1/6	2/0
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F. LEONI.				Ditto (Male voices)	1/0	—	—
THE GATE OF LIFE	2/0	—	—	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2) 1/0	—	—	—
H. LESLIE.				Ditto	0/6	—	—
THE FIRST CHRISTMAS MORN	2/6	—	—	HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0) ... 1/0	1/6	2/6	—
F. LISZT.				JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/12) ... 0/4	—	—	—
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0	LAUDA SION (Praise Jehovah) (Sol-FA, 0/9) ... 2/0	2/6	4/0	—
THIRTEENTH PSALM	2/0	—	—	LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ... 1/0	—	—	—
C. H. LLOYD.				LORELEY (Sol-FA, 0/8)	1/0	—	—
A HYMN OF THANKSGIVING	2/0	—	—	MAN IS MORTAL (8 voices)	1/0	—	—
ALCESTIS	1/6	—	—	MIDSUMMER NIGHT'S DREAM (Female voices) 1/0	—	—	—
ANDROMEDA	3/0	3/6	5/0	MY GOD, WHY, O WHY HAST THOU FOR-	—	—	—
A SONG OF JUDGMENT	2/6	3/0	4/0	SATEN ME (22nd Psalm)	0/6	—	—
HERO AND LEANDER	1/6	—	—	ŒDIPUS AT COLONOS (Male voices)	3/0	—	—
ROSSALL	2/0	—	—	ST. PAUL (Sol-FA, 1/0)	2/0	2/6	4/0
SIR OGIE AND THE LADIE ELSIE	1/6	—	—	ST. PAUL (Pocket Edition)	1/0	1/6	2/0
THE GLEANERS' HARVEST (Female voices) ... 2/6	—	—	—	SING TO THE LORD (98th Psalm)	0/8	—	—
THE LONGBEARDS' SAGA (Male voices)	1/6	—	—	SIX ANTHEMS for the Cathedral at Berlin. For	—	—	—
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HARVEY LÖHR.				THREE MOTETS FOR FEMALE VOICES	1/0	—	—
THE QUEEN OF SHEBA	5/0	—	—	TO THE SONS OF ART (Male voices) (Sol-FA, 0/3) 1/0	—	—	—
W. H. LONGHURST.				WHY RAGE FIERCELY THE HEATHEN	0/6	—	—
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LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ... 2/6	3/0	4/0	—	Ditto (English)	1/0	—	—
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ... 1/0	—	—	—	A. MOFFAT.			
G. A. MACFARREN.				A CHRISTMAS DREAM (A Cantata for Children) ... 1/6	—	—	—
MAY-DAY (Sol-FA, 0/6)	1/0	1/6	2/6	Ditto, Sol-FA, 0/4)	—	—	—
OUTWARD BOUND	1/0	—	—	B. MOLIQUE			
SONGS IN A CORNFIELD (Female voices) ... 1/6	—	—	—	ABRAHAM	3/0	3/6	5/0
(Ditto, Sol-FA, 0/9)	—	—	—	J. A. MOONIE.			
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—	A WOODLAND DREAM (Sol-FA, 0/9)	2/0	—	—
A. C. MACKENZIE.				MOZART.			
BETHLEHEM	5/0	6/0	7/6	COMMUNION SERVICE, IN B FLAT (Latin and	—	—	—
Ditto, Act II., separately	2/6	—	—	English)	1/6	—	—
JASON	2/6	3/0	4/0	FIRST MASS (Latin and English)	1/0	1/6	2/6
JUBILEE ODE (Sol-FA, 1/6)	2/6	—	—	GLORY, HONOUR, PRAISE	0/3	—	—
THE BRIDE (Sol-FA, 0/8)	1/0	—	—	HAVE MERCY, O LORD	0/3	—	—
THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0) 2/0	—	—	—	KING THAMOS	1/0	1/6	—
THE DREAM OF JUBAL	2/6	3/0	4/0	LITANIA DE VENERABILI ALTARIS (Eb) ... 1/6	2/0	3/0	—
(Ditto, Choruses only, Sol-FA, 1/0)	—	—	—	LITANIA DE VENERABILI SACRAMENTO (Eb) 1/6	2/0	3/0	—
THE NEW COVENANT	1/6	—	—	O GOD, WHEN THOU APPEAREST First Motet 0/3	—	—	—
THE ROSE OF SHARON (Sol-FA, 2/0)	5/0	6/0	7/6	REQUIEM MASS	1/0	1/6	2/6
THE STORY OF SAYID	3/0	3/6	5/0	SEVENTH MASS, IN B FLAT	1/0	—	—
VENI, CREATOR SPIRITUS	2/0	—	—	SPLENDENTE TE, DEUS	0/3	—	—
J. B. McEWEN.				TWELFTH MASS (Latin)	1/0	1/6	2/6
THE VISION OF JACOB	2/0	—	—	Ditto (Latin and English) (Sol-FA, 0/9) 1/0	1/6	2/6	—
C. MACPHERSON.				E. MUNDELLA.			
BY THE WATERS OF BABYLON (137th Psalm) ... 2/0	—	—	—	VICTORY OF SONG (Female voices)	1/0	—	—
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F. W. MARKULL.				JOSEF NEŠVERA.			
ROLAND'S HORN (Male voices)	2/6	—	—	DE PROFUNDIS	2/6	—	—
				E. A. NUNN.			
				MASS, IN C	2/0	—	—

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R. P. PAINE.				THE WAXWORK CARNIVAL (Sol-FA, 0/8) ...	2/0	—	—
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MISSA BREVIS	2/6	—	—	THE GOOD SHEPHERD	2/6	—	—
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HEREWARD	4/0	—	—	Do., IN F (Sol-FA, 0/9)	1/0	1/6	2/6
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PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1894.

KING SAUL

AN ORATORIO

BY

C. HUBERT H. PARRY.

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THE TIMES.

... Not a page in the work but is worthy of the only composer who could possibly have written it ; and whether we have regard to the grandeur and dramatic force of the conception, the masterly treatment of vocal and instrumental portions, or the actual melodic invention, we must assign "King Saul" a place beside the two works just referred to. . . . We have nothing but admiration to bestow on the new Oratorio. . . . The success of the new work is indubitable.

DAILY TELEGRAPH.

More than ever does it now seem to me proved that Dr. Parry has learned the secret and grasped not a little of the power with which the great masters of oratorio wrought their wonders. . . . The work grows in strength and all fine musical qualities as it proceeds, which statement means that the more intense the drama the higher the composer has risen. . . . We are sometimes reminded of Handel, notably by frequent orchestral interludes full of lively figuration, sometimes of Mendelssohn, above all at points requiring powerful and succinct choral effects. Of this I should be the last to complain. It is good to have a contemporary willing to link on to his great predecessors and continue the chain unbroken. But Dr. Parry is at his best where the tragedy deepens and the dramatic action intensifies. . . . Thus does the composer rise to the height of his argument and show himself greatest when most is demanded. . . . In "King Saul" we have a noble addition to English oratorio, concerning which we shall not be afraid to speak with our enemies in the gate.

STANDARD.

Certainly in structural outline, both as regards the libretto and the music, the work is his most ambitious and imposing effort, and he is most successful in those episodes specially calling for loftiness of treatment. In this direction Dr. Parry shows his strength, and earns his title to be considered one of the greatest of living oratorio composers of this or any other musical nation. . . . The reception of the work was never for an instant in doubt ; indeed, the rule forbidding applause at the morning performances was speedily broken through, and at the conclusion rounds of cheers testified to the delight of the audience.

DAILY NEWS.

The work is so dramatic, so thoroughly imbued with manliness and dignity, the choral writing is so splendidly effective, and the orchestration so well in keeping with the spirit of the whole, that it will, beyond doubt, at once pass into the repertory of those choral societies which possess the means to undertake it.

MORNING POST.

Strength, vigour, masterly workmanship, characteristics intimately associated with Dr. Parry's style, are imprinted upon every page of this fine score, which bears the stamp of sincerity and lofty purpose. Besides these, a greater

feeling for melody of what might be termed a luscious kind and a less formal mode of expression are apparent. The strong dramatic power noticeable throughout also deserves mention. . . . In his solos he is profoundly emotional and dramatic, and the listener is carried away by the irresistible power of the music. . . . There are portions of his work in which Dr. Parry has reached the highest standard of excellence, and the superabundance of choral matter may indeed not prove detrimental to the Oratorio in the opinion of many.

DAILY CHRONICLE.

It is seldom that anything is gained by keeping back good news, so let it at once be stated that Dr. Parry's latest work must be classed among his finest efforts, and is therefore a most valuable addition to native art. . . . The choral numbers and the instrumentation show Dr. Parry at his very best. There are pages in the score that the greatest of the masters held in the highest honour by successive generations of thoughtful musicians might have written, whilst throughout the work allotted to the chorus and orchestra there is a vigour, breadth, and fulness—combined with richness of colouring—that appeared lost to the sacred branch of British musical art prior to the advent of Dr. Parry. . . . The healthy musicianship and inherent strength of the Oratorio make it a work of which the nation has cause to be proud.

DAILY GRAPHIC.

As for the music to which Dr. Parry has set this great and moving drama, we may say at once that it has not falsified the high expectations excited by the noble series of choral works which we already owe to his pen. . . . The martial numbers in the first act, and the chorus of triumph over *David's* exploit in the second, are instinct with the very breath of victory. Not less striking, however, are those concerted numbers which reflect less tumultuous emotions. Such are the lovely female chorus for the maidens at the well, the exquisitely tender farewell to *David* on his flight from the jealous wrath of *Saul*, and the noble lament which brings the work to a conclusion.

THE GUARDIAN.

What a wealth of rare and noble qualities, unattainable by the most conscientious student, are to be found in the new oratorio ! It is exceedingly dramatic, as becomes so moving a history ; it excels in truth and variety of musical characterisation ; it has strength that never degenerates into violence, and tenderness that is void of sentimentality ; it has a rich vein of broad and noble melody, and a splendid mastery of all the possibilities of choral expression.

THE ATHENÆUM.

No more ambitious or elevated work by an English composer has ever been presented at a provincial festival. This is high praise, but no reverse argument could be easily sustained.

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BY

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THE TIMES.

That the new Cantata is a work of the highest genius, worthy in all respects to rank with the best work of the composer, will hardly be contested.

DAILY TELEGRAPH.

Dr. Parry is developing a partiality for following in the steps of Handel as regards choice of subject and words. Who has a better title so to do? For the Oxford "Choragus" is, in some sort, our living Handel, resembling his great predecessor in strength and directness of utterance, in the sustained interest with which he can invest purely diatonic melody and harmony, and in the completeness with which his music reflects a thoroughly English spirit. This, of course, does not imply imitation. Save in a few cases, Dr. Parry has taken nothing directly from his mighty exemplar, while nearly always his music is largely influenced by the legitimate developments of modern times. Its distinctive character and greatest glory, in point of fact, is that it continues the style and inspiration of the past in the forms of the present, and welds new links of a lengthening chain which stretches back to the beginning of the art as we now understand it. The new piece does not suffer at all by comparison with its predecessors from the same pen. In all respects it is worthy to stand beside "St. Cecilia's Day," and to join hands with that master-work of modern English art, "Blest pair of Sirens." . . . To sum up, over this new work beauty is spread—beauty of theme, beauty of treatment, both in harmony and counterpoint; and the beauty of the higher expression which does not depend upon technical means. Dr. Parry has, therefore, scored again, and our English art is the richer by a masterpiece.

DAILY NEWS.

The music may be regarded as a fresh example of the pure English style which Dr. Parry so successfully adopted in "St. Cecilia." There are a series of, for the most part, remarkably fine choruses, divided by solos; while the orchestration, which is very elaborate, and in certain parts extremely difficult, is employed not only to give the necessary relief, but also—where reference is made to the lark, the nightingale, the "far-off curfew sound," and elsewhere—to impart realistic touches of a highly effective character.

MORNING POST.

Those who delight in the able use of artistic material will find in the Cantata much that will not only please, but much that will interest them. The treatment is symphonic in style, and belongs to that school which has for its ideal the possibilities of vocal music associated with orchestral colouring, as represented in Beethoven's Ninth Symphony. There is no irritating presence of the *Leitmotive*, though certain characteristic phrases are here and there to be traced. There is an influence of the study of Wagner to be distinguished; but, on the whole, the work is hearty, healthy, and good.

DAILY CHRONICLE.

Without further preamble, it must be said that the composer in the first work he has written for a Norwich Festival has achieved a decided success. . . . The choral work, though not elaborate, comprises some of his most telling effects, whilst the instrumentation is characterised by all the cleverness and picturesque fancy we are wont to expect from Dr. Parry's pen.

DAILY GRAPHIC.

The choral numbers are quite on a level with the best work that Dr. Parry has ever achieved. Indeed, I do not think he has ever penned anything to equal the section, "And when the sun begins to fling," which is positively studded with shining thoughts. The hearer again cannot fail to be struck with the unerring appropriateness of the orchestral passages which connect the successive portions of Milton's poem. The instrumentation is full of interesting and felicitous touches. I would single out for especial notice the charming syncopated passages for the woodwind at the close of the introductory symphony; the very effective embroidery for the flute which accompanies the passage descriptive of the lark; the graceful solo for first violin that so well conveys the romantic spirit of "such sights as youthful poets dream"; and the singularly effective use of the trombones in the accompaniment to the words, "the melting voice in mazes running." The chorus did their work with obvious enjoyment and excellent results, and in the splendid reception accorded to Dr. Parry at the close of his work the loudest cheers came from the executants.

SUNDAY TIMES.

Whether Mirth or Melancholy be the theme, Dr. Parry's music never ceases to interest the listener, now by its masterly imitation (or, rather, reflection) of the old English style, now by its contrapuntal skill, now by the grace of its melody, now by some clever, startling orchestral device from the rich store that modern art affords. . . . In one respect the new Cantata is an advance upon his previous works: the solos are more interesting and more grateful for the singer. At the same time the choruses and the instrumentation are worthy of any score that Dr. Parry has yet given us. The natural deduction to be made from all this is that "L'Allegro ed il Pensieroso" abundantly deserved the success it won at Norwich.

WEEKLY DISPATCH.

Dr. Parry has succeeded beyond all hope, and "L'Allegro" is in every respect equal, if not superior, to "St. Cecilia's Day." We have the same direct heartiness of expression, broad English style, and complete mastery of every resource open to a musician. . . . "L'Allegro" is by no means easy, but it will repay the attention of choral societies.

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